IN THIS ISSUE: AIMS OF YOUNG COMPOSERS .... By CARL W. GRIMM

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TITO SCHIPA

Having Concluded His Second Metropolitan Opera Season Is Now Fulfilling a Concert Tour of the Middle West and Pacific Coast

EUGENE ORMANDY (left),
conductor of the Minneapolis (Minn.) Symphony Orchestra, with Mrs. Howard Smith, president of the Atlanta Music Club, and Hugh Hodgson, concert pianist and director of music at the University of Georgia, in front of the Atlanta Biltmore Hotel. The Minneapolis Symphony Orchestra has visited Atlanta yearly under the auspices of the Atlanta Music Club.

LUCREZIA BORI
made an address before the women's division of the New York Philharmonic-Symphony Society's drive for a fund of $500,000 to guarantee the future of the orchestra for the coming three years. The soprano, who last season headed the committee which carried on a successful campaign to raise money for the Metropolitan Opera, said she was confident that the appeal to the public in behalf of the Philharmonic-Symphony would meet with enthusiastic response.

THE BUDAPEST STRING QUARTET
is concluding its fourth American tour. European and Australian engagements follow.

PRINCIPALS IN THE RECENT PREMIERE OF MERRY MOUNT,
opera by Dr. Howard Hanson, with book by Richard L. Stokes, given by the Metropolitan Opera Association. Left to right: Lawrence Tibbett sang the rôle of Wrestling Bradford; Goeta Ljungberg, appeared as Lady Marigold Sandys; and Edward Johnson, Sir Gower Lackland. (Photo of Mr. Tibbett by Piaz, Paris.)

ELISABETH SCHUMANN,
soprano of the Vienna Staatsoper and a prominent Lieder singer, will return to America next season under the management of Annie Friedberg.

HAZEL GRUPPE,
pianist, was heard in recital last month for the Fifth Anniversary of the Unity Cultural Circle and at the Riverside Church, New York. Miss Gruppe's forthcoming recital in Town Hall is to be given in March.

JOHN C. WILCOX,
vocal teacher and choral director, joins the summer master school faculty of the American Conservatory of Music in Chicago on July 2, to conduct a five weeks' vocal clinic for teachers and singers. Mr. Wilcox has conducted courses for teachers in Denver, Colo., Los Angeles, San Antonio, Tex., and other cities, more than 200 teachers from twenty-odd states having enrolled in his classes.

IVOR NEWTON and MRS. BURDETT-COUTTS
at her home, Earl's Place, Mark Cross, in Sussex. Mrs. Burdett-Coutts is chairman of the East Sussex and West Kent Music Festival, which has an important festival each year at Tunbridge Wells. Mr. Newton is on the advisory committee with Dr. Adrian Boult and Dr. Malcolm Sargent.

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Paris Philharmonic Concert Held Despite Street Riots

Listeners Enjoy Chamber Music in Stressful Period—Concerti Heard in Series by Monteux—Malipiero Work Jeered—Yvette Guilbert Reappears

By IRVING SCHWERKÉ

PARIS.—Being in a state of political siege last Tuesday evening, I did not get to hear the program by the Paris Philharmonic Society. I understand the concert was given, the risks of the evening notwithstanding, and that those lucky enough to get there had the pleasure of listening to the Casella-Poltronieri-Bonucci Trio in a pleasant evening of chamber music. The first number programmed was Casella's arrangement of Sonata a tre, by J. S. Bach. Trio in D, by Beethoven, sonata for trio by Schubert and Siciliana e Burlesca by Casella followed. Inès Jouglet, soprano, offered songs by Mozart, Pierre de Breville and Ravel.

The Paris Symphony Orchestra, conducted by Pierre Monteux, gave a séance of concerti. The idea is a good one and from time to time people should find it a relief to admire individual prowess instead of sitting under the "usual" symphony. Maitre Monteux' program was varied. Moriz Rosenthal was heard in the Chopin E minor concerto, which he played with his wonted technical wizardry, intellectual command of the music, and meticulous regard for tone. He seemed to do in the E minor what Watteau did on canvas. The final passage, which he played in octaves, was breathtaking, and nothing would appease the public's applause but an encore. Violinist Francescatti was heard to advantage in the Bach A minor and the Paganini D major concerti, which he played with considerable breadth of style, purity of tone and technical brilliancy. Francescatti, too, was encored, and did the Bourrée from the Bach second sonata for unaccompanied violin.

HECKLING FROM AUDITORS

Malipiero's Concerti pour solistes de l'orchestre was also proffered. If it is ever done again I hope I shall be elsewhere. Time can be wasted in so many pleasant ways, and this is not one of them. You have here a succession of short pieces intended to disclose the resources of the various families of orchestral instruments. In each of these pieces the solo group dialogues alternatively with or contrasts with the rest of the orchestra. The chief trouble is that the dialogue says nothing, and there are nine numbers. The piece commences with an Esordio. First it sounds as if the orchestra was tuning up, then suddenly all seem out of tune. "Oh, dear," groaned a lady in my vicinity, "one of those modern things!" Number 2 is a concerto for flutes, all skippy, jumpy, detached, and so on. Number 3 is for oboes, and here, casting a stealthy glance over the audience, I noticed that practically every woman within eye reach, had her vanity case out and was remaking her facial toilet, a few of them even going so far as to touch up their nails and hair. Number 4 was for clarinets, and now the vanity cases were put away, and men-folks began to take out their newspapers. Number 5, for bassoons, was greeted by shrieks of "Ca va! Ca va!" from inhabitants of the upper balconies, while Number 6, for horns, inspired those people to clear their windpipes and do some extemporized whistling. Number 7, for percussions, won jeers and jibes of "Bravo" and Number 8, for double basses, stirred up another tidal wave of whistling. Someone shouted a feeble "Silence," more uninterested parties got out their newspapers, and a gentleman in one of the first rows got out altogether. The tune the orchestra was playing was such facile dribble that the gallery brethren caught on to it and whistled it all along one note after the instrumentalists. The last morceau, Commiatto, brought down the house in more ways than one, and I was both astonished and pleased to observe that the most vociferous applause came from the ladies (sic) who previously had been occupied rouging their lips, painting their cheeks, adjusting eyelashes and brows, and otherwise making themselves ready for public presentation.

YVETTE GUILBERT WEEPS

Dear Yvette Guilbert has just given a series of three recitals in the Salle Chopin. One of these, which she entitled Immoralités Legendaires, was particularly interesting, comprising as it did such luscious bites as Chacun a son gout (thirteenth century), Les Caquets de la Couchée (Vincent Vincent), D'Elle a Lui (Paul Marinier), Je mens Leon (Ch. Rochefort), Cheri (Serla), Eros Vanné (M. Donnay), Innocence (Claude Loris), and Casino (Philippe Dhas), with music to most of them by Yvette Guilbert. Mme. Guilbert's charm is unimpaired and the way she delighted her hearers was exemplary. Indeed she not only moved them, but moved herself as well. While singing Elle à Lui, a ditty about young love running on the rocks, she broke down and had a good cry with the rest of them. "You see," she said, "I still have the heart of a *midinette!*"

PONCE WORKS HEARD

If there is one who thinks that the extent of Manuel M. Ponce's muse is the famous Estrellita, he should have heard the concert of Ponce's works given in the hall of the Ecole Normale by Clema Ponce (soprano), Carmen Perez, Helene Huvelin and Julien Krein (pianists), Aurelio Fuentes and Jaime Figueroa (violinists), Georges Drouet (viola), André Huvelin (cellist), and a string quartet. It was a charming evening and revealed a charming melodist with a refined sense of harmony, rhythm and form. Among the Ponce works which were given were Quatre Miniatures for string quartet, Quatre Preludes enchainés for piano, Petite Sonate for violin and piano, Cinq Poesies Chinoises by Franz Toussaint, for soprano; Three Preludes for cello and piano, and Petite Suite for violin, viola and cello. Ponce was born in Mexico on December 8, 1886, and began to compose in 1893. From 1925 until last year he lived in Paris, where he figured as one of the leaders of the capital's musical life. In May, 1933, he returned to Mexico where he is now director of the Conservatory.

At its 550th concert the Societé Nationale de Musique ventured upon the creation of works by Jean Vuillermoz, Henri Horne, R. Delaunay, A. Laurent, Marcel Orban, Pierre Vellones, Jean Cras and Eugene Bozza; while the chorus of the Russian Theological Institute of the Russian Conservatory of Paris, gave two concerts of ancient Russian religious music. The chorus was conducted by Jean Denissoff, and the concert was divided into two parts—vesper chants and songs of the Lenten season.

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New Monument to Smetana

PRAGUE.—On the fiftieth anniversary of Frederic Smetana's death a monument will be erected to the Czech composer. It is to have its place in front of the National Theatre. G. B.

Russian Opera Company Appears at Milan Scala

Cooper Conducts Kitezh, by Rimsky-Korsakoff, First Time—Benois Furnishes Striking Décors—Albert Coates Triumphs in Rosenkavalier at Trieste

By RAYMOND HALL

MILAN.—An unusual treat for Milanese opera patrons was the first novelty of the current Scala season—the Italian première of Rimsky-Korsakoff's Legend of the Invisible City of Kitezh performed in the Italian rhythmic version of Rinaldo Küfferle by a troupe from the so-called Russian Opera of Paris under Emili Cooper's baton. The curiosity to hear the work was keen since the Italian public has heard very few Rimsky operas. Milan has had only The Maid of Pskoff and Tsar Saltán, Turin, The Golden Cockerel and Rome, Sadko. Russian music finds a quick response in the Italian temperament.

This is not the place to discuss the merits of the score. The Milanese connoisseurs expected much, listened attentively, admired the broad choral pages (especially the moving invocation to the Almighty which opens Act III). These listeners were interested but not engrossed by the other salient passages, and as to the rest they were often bored. Courteous plaudits did not conceal a net impression of disillusionment. It was felt that the composer's invention here fell too far below his technical resources and that he had failed in his major problem of forging a music drama from the limited material offered by the ancient Russian *bilina*, or epic folk-song. Other borrowed elements, notably Wagnerian elements from Parsifal and The Ring, accentuated the score's stylistic heterogenity. Four acts of *bilina*, however charming, end by palling.

Cooper approached his task with a reverent attitude. He vaunts friendship with the late composer and a special flair for his works. Numerous and copious cuts made with Cooper's consent did not succeed in attenuating sufficiently the excessive prolixities which weigh heavily on both drama and music, recalling certain famous "dreary lengths" of this score's prototype—Parsifal. More trimming would have been advantageous from the standpoint of theatrical and musical efficacy though the propriety of this would of course have been debatable. The conductor did his best to bring out the deep mystic and human content of the Kitezh investiture, with very creditable results, thanks largely to the splendid performance of the Scala orchestra and chorus.

As to the Russian soloists, these proved in general far better actors than singers. The Scala public expected as much from Moscovites and willingly pardoned. In stylistic fidelity, interpretative insight and projection, all measured high. Their Italian diction newly-acquired with three exceptions, was surprisingly perfect. The two chief characters—Fevronia and Kutiermá—representing the story's basic conflict between good and evil, were especially well cast from the histrionic standpoint, the former by Oda Slobodskaya (soprano). Her voice is small but artistically used and she made a convincing figure of the lily-pure sylvan maiden, symbol of redemption and promised bride of the martyred prince. The monotony of her long rôle rendered her task difficult.

A remarkable portrayal was that of the Russo-Lithuanian tenor Kipras Petrauskas-Piotrovsky as Grishka Kutiermá. He made a vivid picture of the drunken traitor in his various aspects from ribald buffoonery to insane exaltation or abject despair—the most complex rôle in the opera. For combined beauty of voice and stage play, Grigori Melnik in the patriarchal vestments of

(*Continued on page* 28)

Sir Edward Elgar Dies After Long Illness

Britain's Most Representative Composer Passes at Age of Seventy-seven—His Long and Productive Career Marked by Many Honors

LONDON.—Sir Edward Elgar died at his home in Worcester on February 23 after a long illness. He had undergone an abdominal operation in October. The eminent composer was seventy-seven years of age. His passing is being widely mourned by the British nation, which has lost its outstanding and most representative musical figure.

Sir Edward was born at Broadheath near Worcester, June 2, 1857, the son of W. H. Elgar and Ann Greening Elgar. His father held the post of organist at St. George's Roman Catholic Church in Worcester for thirty-seven years, and was also a violinist and music seller. Until he was fifteen, Elgar went to school at Littleton House near Worcester, often acting as assistant organist to his father. Like many another composer, he was placed in a barrister's office to learn the legal profession, but at sixteen left it for good. He was largely self-taught in music, though he had early lessons from his father and in 1877 went to London, where he studied violin with Adolphe Pollitzer. For five years, from 1879, he held a post as bandmaster and was a member of Stockley's Orchestra in Birmingham. In 1882 he was appointed conductor of the Worcester Amateur Instrumental Society, and in 1885 succeeded to his father's post as organist, which he held for four years. In 1889 he married the daughter of Gen. Sir Henry G. Roberts and took up residence in London, but in 1891 went to Malvern, as a teacher and conductor. In 1904 he established himself in Hereford, where he lived the life of a country gentleman for many years.

Elgar's first recognition by the public came in 1896, with performance of his music at the North Staffordshire Festival, though his Froissart Overture had been given at the Worcester Festival in 1890. He wrote an Imperial March for Queen Victoria's Diamond Jubilee in 1897, and two years later saw the production of two of his major works. The famous Enigma Variations were first given at a Richter concert in London in 1899 and his cycle, Sea Pictures, was sung by Mme. Clara Butt at the Norwich Festival. The Birmingham Festival Committee in 1900 commissioned him to produce an extended choral work, and The Dream of Gerontius, his masterpiece, had an enthusiastic reception. Cambridge University con-

(*Continued on page* 6)

Prague's National Opera Observes Golden Jubilee

History of Theatre Coincides with That of Czech Opera—Interesting Restorations in Both Czech and German Houses—A Pre-operatic Masterpiece—American Girl Makes Successful Piano Début

By GERTH-WOLFGANG BARUCH

PRAGUE.—The Czech National Theatre is celebrating its fiftieth birthday. An imposing festival cycle of native operas is being given, beginning with Smetana's national *Festspiel*, Libusha and the cycle is designed to show that the history of this theatre is coincident with the history of Czech opera, beginning with the era of Smetana, Fibich and Dvorák, passing by way of Janacek to the production of contemporary composers.

The first provisional theatre for the production of vernacular opera was erected in 1881, but two months later went up in flames. Donations poured in from all classes of the population so that the new and permanent house rose like Phoenix from the ashes of the old. The people called it the Golden Dome on the Moldau, and for fifty years this shining temple of art has been functioning without a stop. Besides the operas of native composers, the whole international repertoire has been cultivated in Czech translations. It is obvious that this institution has been an important factor in the nation's cultural development.

In the course of these jubilee festivities we have had the retarded Czech production of an opera by Yaroslav Krička, The Haunted Castle, which under the German title Spuk im Schloss has been heard throughout Germany and at the German National Theatre in Prague. It is an essay in the kind of semi-popular jazz opera which enjoyed a certain vogue in the days of Jonny Spielt Auf. Its restoration was not exactly advantageous to the work, for we have already begun a new chapter of operatic history. Works which "date" so definitely as this one must have an inexhaustible vitality to survive the ravages of time.

So while the libretto by Max Brod offered amusing reading, Krička's music was a painful puzzle. Milan Zuna conducted, and among the soloists Zdeněk Otava made an especially strong impression as the Count's Ghost, owing to his very powerful voice.

Zuna, by the way, also restaged Samson and Delilah for his Czech patrons. The reason for selection of this opera is that the theatre possesses an artist unusually convincing in the rôle of Delilah, both vocally and histrionically. Marta Krasova is her name; her ensemble playing opposite Theodor Schütz as Samson was worthy of the highest admiration.

(*Continued on page* 28)

Metropolitan for Mexico?

Earl Lewis, business manager of the Metropolitan Opera, has announced that the company may open its season with appearances in Mexico City next fall. Arrangements are not yet complete. The Mexican government is considering lending its aid to the project.

AIMS OF YOUNG COMPOSERS

By CARL W. GRIMM

THE supposition of many uninitiated music-lovers is that, in order to be able to compose, one must be a genius. Just as any one can learn to express himself correctly in any language, so can any person with average musical intelligence acquire the ability to write music correctly if his intellectual and musical faculties are improved and exalted by cultivation and exercise.

Every teacher should take a course in composition, not only to enjoy his more or less successful attempts in developing his own numbers, but to appreciate better what the masters have accomplished and to be able to disclose to pupils the beauties abounding in the great works, and how to interpret them intelligently.

It is a real satisfaction to see one's name printed on the title-page of a composition, but young composers should never rush into print with their first efforts.

Classification of Composers

A composer with talent has a particular kind of intellect which qualifies its possessor to do things better than others, while one with genius is born with innate powers of musical composition. Mozart and Schubert are shining examples of geniuses. Mendelssohn, Dvorak and Tschaikowsky were great talents, who produced works of lasting value. After this class comes the long list of lesser but worthy writers. Last in the order of merit we have to place the producers of short-lived trifles, superficial effects, intended for a less technically and musically developed public.

The idea of evaluating composers and grouping them into classes can never be indisputably realized because of the differences of opinions and the changes of the times. The vague outline given above was the method employed by my teacher, Julius Fuchs, in his book, A Critique of Musical Compositions.

The greater composers exercise their powers in all forms of composition and for all kinds of solos and combinations. Nevertheless there are two remarkable exceptions, namely Chopin for the piano and Paganini for the violin.

Where is the composition teacher who has never heard a pupil say, "I have composed something for my lesson, but no matter how hard I try to avoid it, my piece sounds like something I have heard before"?

"Don't worry," I always answer, "it then might have some good qualities and, above all, sense."

Whence arises this idea of students to be original, before they have even mastered the technic of composition? Is it that they consider it a form of disparagement when a critic, in reviewing a new work, displays his keenness of perception by detecting the various styles in music?

Trying to be different does not always mean being original.

Enrichment of Tone Material

Experimenters in music widen its technical resources and may even display originality in the treatment of tone material in compositions. But unless something worthwhile is expressed, their works remain skillful fabrications comparable to the bag of tricks of a showman. Let us not forget, above all, that ideas and not materials form the superior interest in art.

Naturally all kinds of eccentric whirlwinds do occur on the paths of progress in music. There are writers who seek fame by deliberately avoiding the natural harmonic (tonic and dominant) movements. What would one say of an architect who would disdainfully discard the ruler, square and compasses?

There are others who have imposed upon themselves the rule (in melody writing) of never repeating any tone until at least nine or ten other tones have intervened. They employ twelve-tone rows, but in order not to be too restricted, declare that enharmonic notes should not be considered repeated ones. If Beethoven had indulged in such quixotic fooleries, he might never have written his monumental fifth symphony.

There are composers who, aspiring to be different, persistently employ only chords with augmented intervals. The exploitation of unusual intervals and dissonant chords they consider the essence of an original creation. Again tone-, melody-, chord-, and rhythm-clusters seemed alluring prospects.

Lately more attention has been given to rhythmical subtleties, creating so-called harmony-chords of rhythm. So that nothing shall detract from these throbs of rhythm, pieces for percussion instruments only are written.

Again, to obliterate the fundamental pulsations as much as possible, shifting rhythms are employed. The persistent evasion of the regular order may become a preposterous system.

It happens that in their search for the unusual, novelty seekers encounter things that were originated long ago by others. Thus F. W. Marpurg in 1755 declared that all the twelve tones within an octave could be presented at one time, but that a sound ear, trained to logical successions, would not enjoy such a chord. This proves that the twelve-tone chord, hailed as a modern invention, is really a revival from the ancients and something which was set at naught years ago.

"New" Key Systems

At present we have come to realize that, with all our efforts in extending and enriching the customary major and minor keys, we have employed but a few types of harmonic idioms, and thereby entirely neglected those produced by modal harmonies and the other possible key-types. In these untilled tonal regions many opportunities for new melodic and harmonic effects are to be found.

Chords may be superimposed and thus form one single, larger, chord, but it is a fallacy to infer from this fact that two or more keys can exist in a chord sequence at the same time; for in a key system only one chord (the tonic) can form the tonal center. Therefore so-called polytonality is an illusion, at best only a superimposed series of keys.

The fifths are the main intervals and pillars of a key system. Nevertheless, in their anxiety to avoid any suggestion of a key, some composers rigidly shun fifths altogether.

True vs. False Originality

Modernism and originality in our age have been so overwhelmingly associated with harmony that many writers, who have turned their attention only to chord-blocks, completely neglect the mastery of harmonic unity, motion, design, balance and nuance. Thereby they have lost the sensitiveness to harmonic structure, and with it to melodic charm. When all is said and done, melody is the paramount thing in music, that which links emotion with intellect.

On the subject of acquiring originality, let the young composer take to heart the words Mozart wrote to a friend: "But why my productions take from my hand that particular form and style that makes them Mozartian and different from the works of other composers is probably owing to the same cause that renders my nose so and so large, so aquiline, or, in short, makes it Mozart's, and different from the noses of other people. For I do not study or aim at originality. I should, in fact, not be able to describe of what mine consists though I think it quite natural that persons who have really an individual appearance of their own are also differently organized from others, both externally and internally. At least I know that I have constituted myself neither one way nor the other."

Importance of Hard Work

Let no young composer imagine that his intuition can dispense with craftsmanship. Without a sound technical foundation no perfect development of a creative genius is possible. Composers must learn their craft by imitation. Every composer must pass through a period of apprenticeship in which he assimilates the discoveries of his predecessors. He should acquire command of his material in all its phases and avoid going to extremes. Beethoven advised that a composer "rather be commonplace than farfetched in his ideas, or bombastic in his expression of them."

Do not dream merely of originality and fame, to which so many aspire, but first be content to follow the masters. When you have absorbed the secrets of their art, something may involuntarily appear in your compositions that makes them different from others. The producer of "new tonal materials" is by no means also a "new composer." A true composer is an architect of tonal edifices in which every part displays glowing imagination and careful thought.

What seems the most severe discipline for young composers is the requirement of much work. Bach ascribed the inexhaustible flow of his creative activity to unceasing work and much writing. Anton Rubinstein as Tschaikowsky's composition teacher asked for variations on a theme. Instead of an expected half dozen, Tschaikowsky more than surprised his teacher with exactly 100 variations.

When Schubert was eighteen years of age, he taught in the primary grades in school; but nevertheless in this year he produced the greatest number of works in any one year of his life: four operatic scores, 144 songs, two symphonies, two masses, a number of smaller sacred and secular choruses, a string quartet, two piano sonatas, and several shorter piano pieces—sufficient output for a lesser composer's life work. Such uncanny fertility has never been equaled in the annals of music. If we consider merely the mechanical work of writing, it seems improbable that one person could accomplish so much in a single year. On October 15, 1815, Schubert composed eight songs; this being a Sunday, it is quite certain that Schubert did not attend church on that day. To gain facility, a composer must practice his art as much as any virtuoso.

Europe As a Training Ground

The source of a good part of musical art is to be found on the other side of the Atlantic; consequently we cannot entirely disavow the influence of Europe. Many of our teachers came from there and many of our earlier students went to that universal fountain of tonal art. Why should our country not accept the wisdom and technic gained by our ancestors over there? We are descendants of Europe; our musical art was transplanted over here and cannot evade being under its influence.

The fundamental principles of art are the same everywhere. Furthermore the greater part of the technic of composition in Europe is common property. All great composers owe their technic to the preparatory work of their predecessors, and why should any country not benefit by the experiences of others?

Great music, however, is not confined within certain national boundaries. What we adopt from Europe should become part of our own selves, for only thus can our technical proficiency and subsequently our originality of conception be developed.

The size of our country, with its diversity of races, presents many complex influences upon the variety of talents and aims of our composers. There is such a wealth of folk melodies to be found in New England, the South, the Middle West, the Great Plains, the Pacific Coast, and among the Negroes and Indians, that our composers need not follow mere changing fashions or formulas. They can break their own ground and arrive at an expression of their own selves.

Necessity of Leadership

Thus far American music has not received from its own people the recognition it deserves. To a great extent this lack of appreciation has been brought about by European performers and conductors who have little acquaintance with, nor sympathy for, the works of our composers. In confronting this situation, the officials and members of music clubs and orchestral associations of this country have an important mission to perform by insisting that American composers be given careful performances and frequent hearings. To encourage our worthy composers, appreciation must be shown them by offering them the same opportunities and recompensation as are given to European composers.

In his time, Theodore Thomas offered encouragement to American composers by sympathetically performing their works, and so did Frank van der Stucken. At present Howard Hanson, who is himself a prominent composer, stands foremost among those who foster American music in a practical way. He is the founder and conductor of the American Composers' Concerts at Rochester, N. Y., and has performed hundreds of American works.

Composers must be given a chance to hear their own works and, above all, to come into personal contact with one another. They must not be compelled to live in isolation but be given opportunities to confer. Only then can there be an exchange of ideas as regards aims and purposes, and a contagious enthusiasm be enkindled.

Elgar Passes in Seventy-seventh Year After Career of Eminent Achievements

(Continued from page 5)

ferred the degree of Mus. D. on him in the same year. This work was given in German at the Niederrheinische Festival (Dusseldorf) in 1902, and the composer was congratulated by Richard Strauss; subsequent performances took place at the Sheffield and Worcester Festivals and in London. In 1904 a three-day Elgar Festival was held at Covent Garden in London, when this work, The Apostles (first heard at the Birmingham Festival in 1903) and a new overture, In the South, were performed. In 1901 Elgar wrote his two original Pomp and Circumstance marches for the coronation of King Edward VII, one of which attained world-wide popularity. In 1904 he was knighted.

The composer made a visit to the United States in 1906, conducting his Apostles at the Cincinnati May Festival and also in New York. He held the chair of Peyton Professor of Music at the University of Birmingham, 1905-8. He made other subsequent visits to America as conductor of his music.

Won Many Distinctions

His later life was marked by a series of unique honors, testifying to the esteem in which Elgar was held by his countrymen. The Order of Merit was awarded to him in 1911. In 1924, he was made Master of the King's Musick, a post analogous to that of Poet Laureate. Decorations which followed were those of Knight Commander of the Victorian Order (1928) and Knight Grand Cross of the Royal Victorian Order (1933). In 1931 he was raised to the baronetcy, and the gold medal of the London Philharmonic Society conferred upon him, the presentation speech being made by Sir Henry Wood.

In 1924 Elgar conducted a huge massed choir before King George V and an audience of 100,000 at the opening of the British Empire Exhibition, Wembley. In 1928 he received a unique bequest of $35,000 by the will of the late Leo Francis Howard Schuster for "having saved my country from the reproach of having no composer worthy to rank with the great masters." As recently as 1932 he composed a new (and fifth) Pomp and Circumstance march and also conducted his music for Masefield's ode on the passing of the Queen Mother Alexandra. He also wrote a Nursery Suite in honor of the Princess Elizabeth. In November, 1932, he led his violin concerto, played by Yehudi Menuhin, in a London concert and also made a recording of this work. Shortly before his final illness, he was reported to be at work on another symphony.

Scope of Composition Large

In addition to the compositions already mentioned, Elgar's works during early, middle and later periods of his life include two symphonies, A flat, op. 55 (1908), and E flat, op. 63 (1911), which hold an important place among the literature in this form composed during the present century; Cockaigne overture, op. 40; symphonic study, Falstaff, op. 68 (1913); symphonic poem, Polonia, op. 78 (1915); Wand of Youth suites; violin concerto in B minor, op. 61 (1910), one of the significant, modern contributions to the violin repertoire; an attractive concerto for cello and orchestra (1919), the piano quintet in A minor, op 84; a wind quintet, op. 6; two string quartets, op. 8 and 83, the last-named being a valuable addition to chamber music literature; two violin sonatas, op. 9 and 82, and a large quantity of other chamber music and works for small orchestra.

Choral Works Preëminent

Most substantial among his contributions, though they have rather less popularity today than several decades ago, are his choral works, which in addition to those already named, include the oratorios, The Light of Life (Lux Christi), op. 29; Te Deum and Benedictus in F, op. 34; The Kingdom, op. 51; the cantatas, The Black Knight, op. 25; King Olaf, op. 30; Caractacus, op. 35; The Banner of St. George, op. 33; and The Music Makers, op. 69; Scenes from the Bavarian Highland; Spanish Serenade for chorus and orchestra. Other works are a serenade and pieces for string orchestra, organ sonata in G major, op. 28; incidental music to Grania and Diarmid, op. 42; Sevillana and Three Pieces for Orchestra; Sursum Corda, op. 11, for strings, brass and organ; Sospiri, op. 70, for strings, harp and organ; Dream Children, op. 43, for small orchestra; three works for strings—Introduction and Allegro, op. 47; Serenade, op. 20, and Elegy, op. 58; five choral songs; Salut d' amour, op. 12 (which is perhaps best known of all his works); La Capriceuse, op. 17; Serenade Lyrique, op. 3, the last three for violin; seven pieces for violin, op. 15; five choral songs, motets, anthems and about twenty part-songs.

The many distinctions conferred on Elgar by his and other countries include the following honorary degrees: M.A., Birmingham University; Mus. D., Cambridge, Durham, Oxford, Yale; LL.D., Leeds, Aberdeen and University of Western Pennsylvania. He was made honorary associate of the Royal Academy of Music, London; member of the Academy of St. Cecilia, Rome; member of the Maatschap tot Bervordering der Toonkunst (Holland); honorary freeman of city of Worcester, and member of the Worshipful Company of Musicians, London; president of Union of Graduates in Music, 1913-15; member of the Atheneum, Royal Societies and British Empire Clubs, London. Monographs on Elgar's life and work have been published by Buckley (1904), Newman (1906), Streatfield (1912), and others.

Boston Announces Bills for Metropolitan Opera Series

Koussevitzky Conducts First Local Performance of Hugo Wolf's Prometheus with Soloist and Orchestra—Gabrilowitsch and Spalding Play Sonatas to Large Gathering

BOSTON.—Nine operas, ranging over the repertoire of the Metropolitan Opera Association, will provide eight bills for a week's engagement of that organization at the Boston Opera House, next April 2 to 7. Not since the War has the Metropolitan visited Boston. For a decade and more the local Boston Opera Association, headed by H. Wendell Endicott, was instrumental in bringing the Chicago Civic Opera Company for annual fortnights. The collapse of that company left a hiatus which is now finally filled by the Metropolitan under the same auspices. A two weeks' engagement seemed a bad risk for this season—things being what they are. At any rate, even a week of opera of the Metropolitan standard will constitute a major artistic event here.

The chosen repertoire consists of Aida, Manon, Tannhäuser, Lucia, Pagliacci and The Emperor Jones, Götterdämmerung, Pélléas and Rigoletto. Any selection would have left many dissatisfied, and presumably the list accepted will please as much as any other. So far as is known now, the casts will be the same as the Metropolitan employs for these operas in New York; and the details of production will probably be the same. The schedule of prices runs from two dollars to seven—the same as, during a more prosperous decade, for the Chicago Civic Opera performances.

ORCHESTRA IN CHORAL NOVELTY

Serge Koussevitzky presented a program of exceptional interest for the Boston Symphony Orchestra concerts of February 23 and 24, a program that began with Gluck's overture, Iphigenia in Aulis, and ended with the Brahms E minor symphony. In between were Charles Martin Loeffler's Evocation for women's chorus and orchestra, and Hugo Wolf's setting, for baritone and orchestra, of Goethe's Prometheus. The latter work had never previously been played at these Boston Symphony concerts.

Although the Brahms symphony was magnificently performed the two middle works naturally received the greater attention from the concert-hall habitué. Mr. Loeffler's sensitive and beautiful work had been presented here previously, and it lost nothing on second hearing; it gained, indeed. So far as a mere listener might judge, the performance under Dr. Koussevitzky was admirably in tune with the spirit of the work; while the Cecilia Society Chorus, of which Arthur Fiedler is conductor, sang the choral sections with lovely tone, precise attack and excellent ensemble.

Prometheus was presented by Dr. Koussevitzky and his orchestra with startling vividness. The splendid orchestral performance was supplemented by the musical singing and careful textual enunciation of David Blair McClosky. The entire program was applauded by the audiences with great warmth.

Koussevitzky also led the orchestra in a concert on February 19, when Bach's third Brandenburg Concerto, Schubert's Unfinished Symphony and Strauss' Symphonia Domestica made up the program. The Bach and Strauss works had been heard at recent concerts, and so one was prepared for the quality of the performance. But the Schubert has not been presented here in many months; and the beauty of the current version was all the more surprising in view of the fact that it had scarcely been rehearsed. This was eloquent testimony to the ten years of association between the conductor and his orchestra.

GABRILOWITSCH AND SPALDING

An audience that crowded Jordan Hall heard Ossip Gabrilowitsch and Albert Spalding in a program of violin-piano sonatas on February 17. These master musicians and performers displayed the *ne plus ultra* of ensemble playing in the Brahms D minor, Mozart E flat major, and Beethoven A major (Kreutzer). Instead of two celebrities casually paired and (as usually happens) badly rehearsed, one heard and observed sensitive and coöperative team play. The audience applauded at the end with such fervor that the artists broke the usual rule of such occasions by playing an extra piece.

MALKIN CONSERVATORY FACULTY RECITAL

The second faculty concert of the Malkin Conservatory of Music, given before a cordial audience at the Women's Republican Club on February 23, was devoted to quartet music—the C major (K. No. 465) of Mozart, and the E minor (Op. 59, No. 2) by Beethoven. The quartet made up of Anita Malkin, Harry Dickson, Jean Lefranc and Director Joseph Malkin, presented this program with excellent musicianship and musical phrasing, with fine tone and sympathetic ensemble. Perhaps the outstanding feature of the evening was the unusually blended tone of the two violins.

The Flute Players' Club, under the direction of Georges Laurent, gave a program of chamber music before an audience of good size at the Boston Art Club on February 18. The chosen works were Edward Ballantine's suite for flute and piano, the Beethoven string quartet, op. 59, No. 2, the Brahms piano quartet in G minor, op. 25, and the second quartet of Martinu. The performers were Mr. Laurent, flute, Jesús Maria Sanromá, piano, and the Burgin String Quartet.

Another scheduled concert, that of Lotte Lehmann at the Statler on February 21, had to be cancelled because Mme. Lehmann was prevented by the heavy storm from arriving in Boston on time. She will sing the postponed program on March 19.

INTERNATIONAL MUSIC FESTIVAL HELD

At the eleventh annual International Music Festival held in Symphony Hall on Washington's Birthday the first prize winners in the various classes were the Polish Choral League, the Greater Boston Negro Chorus, and the Greater Boston Negro Male Chorus. The judges were Frederick S. Converse, G. Wallace Woodworth and Frederick Johnson. Russell Ames Cook led the combined competing choruses in several numbers, including excerpts from the third act of Meistersinger, in which the soloists were Joseph Lautner, tenor, and Edmond Boucher, bass.

Maria Koussevitzky and Joseph Zimbler were soloists at the Chromatic Club program in the Copley Plaza on February 20. The same evening Mr. Zimbler and his symphonic ensemble played a program at Newburyport, Mass. Among his other recent activities were an appearance of his symphonic ensemble in Fall River as well as in several recent radio programs; the Boston String Quartet (of which he is cellist) at Newton, Mass.; and the Zimbler Trio, assisted by Mme. Koussevitzky, at the Music Guild of Boston.

M. S.

Philadelphia Orchestra Delights Home Throng

Gieseking Scores in Recital Given Under Auspices of Music Teachers' Association

PHILADELPHIA—For the concerts of February 16 and 17 of the Philadelphia Orchestra Issay Dobrowen, who was guest conductor at this time, selected Smetana's overture to the Bartered Bride, the symphony No. 4 (Italian) in A by Mendelssohn, Debussy's two nocturnes (Nuages and Fêtes), and the Tod und Verklärung of Strauss. Mr. Dobrowen took the overture at a furious rate of speed, which accentuated the spirited and happy character of the work.

The Mendelssohn symphony was given "in commemoration of the one hundredth anniversary of the completion of this symphony, March 13, 1833." In this, the two middle movements were the most convincing, with special honors to the beautiful andante. The Debussy nocturnes are always pleasing. Both in these and in the Strauss number, Mr. Dobrowen introduced some unusual ideas of interpretation. They were well received.

The fourth concert in the Philadelphia Music Teachers' Association Artist Series was given on February 19 by Walter Gieseking, pianist. In spite of the blizzard, a large and enthusiastic audience greeted the soloist. His program was unhackneyed and of great interest. Opening with the Bach partita in C minor, No. 2, and three sonatas (in A minor, A major and G major) by Scarlatti, Mr. Gieseking exhibited delicacy and clarity of tone and theme. The Beethoven sonata in A, op. 101, followed and was given an impressive interpretation. Schumann's Prophet Bird was played as an encore, and enchanted the listeners. After the intermission three Brahms numbers—intermezzo in E flat, op. 117, No. 1, romance in F, op. 118, No. 5, and intermezzo in C, op. 119, No. 3—were played without pause. The Chopin barcarolle, op. 60, completed this group, which was exquisitely performed, calling for an encore, Debussy's Serenade of a Doll. The final group was composed of five Debussy numbers—Brouillards, La Puerta del Vino, General Lavine (eccentric), Reflets dans l'Eau, and Poissons d'Or. They were pleasingly contrasted as to mood and to each was given the interpretation most fitting. Five encores were required to satisfy the avid audience, which so thoroughly appreciated this master artist of the keyboard.

M. M. C.

National Folk Festival to Be Held in St. Louis, Mo.

Plans have been made in St. Louis, Mo., for a National Folk Festival the first week in May, as a feature of the dedication of the city's new six-million-dollar Civic Auditorium. The folk-songs will include New Mexican *decima de armor* and sailors' chanteys from New York harbor, lumberjack ditties from the Thumb of Michigan and Negro work songs from the Delta of the Mississippi, as well as all the variety of mountain song from the Appalachians to the Ozarks. Instrumental folk music brings Ozark talent in fiddling and playing the dulcimer, banjo and harmonica; all the players appearing in contest, with substantial prizes for the best in each class. The director is Sarah Gertrude Knott of St. Louis.

Lily Pons, Radiant and Youthful, Tells of Meeting with Mussolini

Metropolitan Opera Soprano Found the Leader of Italy's Destinies Interested in Music and Art—Sighs for Home in the Country as She Plans Lengthy Operatic Schedule in Many Lands

On entering the New York home of Lily Pons one is struck by the atmosphere of simplicity and charm—those very characteristics of her personality which have endeared her to her wide public. Her apartment, which faces Central Park West, is spacious. A foyer leading onto the gallery which drops to the living room, and a dining room to the right, are so arranged and furnished as to accentuate freedom. The light oak paneled walls are a distinctive note, and the carved furniture, oriental lamps and bric-a-brac have been chosen with a view to harmony.

(Photo by Renato Toppo)

LILY PONS

At the extreme end of the drawing-room stands the ebony piano and conspicuous on it is a photograph of Mussolini. One is conscious of it almost immediately, in its Italian leather carved frame.

"You have heard, of course," Miss Pons said in her usual straightforward manner, "how I came to receive that photo of Mussolini? It all happened on one of the memorable days of my life, in Rome last summer. I was there to sing two performances by request for the Fascisti. I had a great desire to meet the Premier and asked for an audience. Usually one has to wait for many days for a reply, but I was favored indeed, for my appointment was made within two days. I have been nervous on many occasions in my life, but never so much as then. My imagination had pictured all sorts of things and situations. What would I say to him? How would he act toward me? But I quite forgot my fright, my worry, in fact everything, when half way down the long room to his desk he came toward me, smiled and placed his arm about me with a gentle '*Mia cara Lily*' as a salutation.

"Of course, there are many who have had visits with Mussolini, and spoken of his great personal charm, his interest in what is happening all about him, but no one can realize what a truly great man he is until one has actually visited with him. He was anxious to know about musical conditions in America, and what the Italians are doing. He told me that only now is he able to give the proper attention to musical art in his country, since it has taken many years to get the more important matters straightened out. Now he has many plans for its development. He told me how dearly he loves music, how he longs to play his violin, but that he prefers to listen to music when he is alone. He explained to me that besides his many duties, it is this feeling which keeps him from attending public concerts. So we decided that the next time I came to Rome I should go to his home and give him a personal concert. I am to sing whatever he likes.

"I have every intention of carrying out this promise, and my only regret is that I cannot yet say when that time is to be."

Standing beside her treasure, which has inscribed on it "To Lily Pons, Cordially, Mussolini," the prima donna seemed even more diminutive, in contrast to her surroundings and the force which radiates from the Premier's face. On analysis, however, one realizes that her strength lies in her ability to face every situation calmly, unaffectedly, straightforwardly, and in her ability to unconsciously win every one to her.

Lily Pons has become known to her public as a radiant and gay spirit. That is one side of her. There are not many who know the Lily Pons who has a strict schedule of

A Lily Pons, cordialmente
Roma 9 giugno 1933-XI - Mussolini

daily routine: early breakfast at eight o'clock, and a morning devoted to reading, exercise and business conferences. A light lunch at noon is followed by a short rest. Either rehearsals at the opera house or with her accompanist fill the hours until the arrival of her secretary when mail and business details are attended to. Dinner alone and early retirement are the closing touches. Sunday afternoons a few friends come in for tea, but the many invitations which swamp her must be refused. Her work, her career are paramount and everything else must be sacrificed to make way for its perfect accomplishment.

"I hope," said Miss Pons, "that some day I may have a home in the country, with the leisure that goes with it. There will be flowers and animals about me. Until then all my affection goes to Ita, my jaguar."

Miss Pons' time and attention are at present taken up with the preparation of the Metropolitan production of Linda di Chamounix. At the close of her New York season, late in April, she goes to Europe.

"I will have appearances in London, Paris (with orchestra and at the Opéra-Comique) and perhaps Germany," she explained. "Then I go to South America where on June 25 I open the Colon season in Lucia. Sonnambula will be restored there for me. In all, I will have fifteen appearances, including one in Montevideo, one in Rio de Janeiro and three concerts. If I can manage I shall return to the states by way of San Francisco in September, to make a singing picture in Hollywood. Then I plan to take a four months' rest. You see, the life of the prima donna is not one of roses," she smiled.

M. T.

IN NEXT WEEK'S ISSUE

PIANO PLEASURE

By FRANK R. ARNOLD

MIGHT

INESS

Glorious Triumphs of this Great Singing-Actor Have Lifted Him To Epic Heights

Lawrence Tibbett is one of the most amazing musical phenomena of our time. The art of singing has no mysteries for him. He can do what he will with his magnificent vocal organs, and he wills to do everything. In volume he can produce anything from a divine pianissimo to a thundering and unbelievable power. *Chicago American, Oct. 31, 1933.*

Deep resonance, delicate beauty, refinement of interpretation, fine diction and complete clarity, in fact, everything required of a singer were his. *Los Angeles Record, Dec. 6, 1933.*

For him, perhaps, it was only the occasion of another successful recital. For many in this tremendous audience, occupying all the available seats in the hall and the chairs that fringed the walls and banked the stage it was a thrilling evening spent with the foremost of American baritones. . . . His voice, powerful in tonal splendor, rich in quality, and effective in dramatic expression, stirred his hearers. *New Haven Journal-Courier, Dec. 14, 1933.*

Tibbett is perhaps the only singer today who can draw the crowd that filled Constitution Hall yesterday to hear his recital. For the first time since the hall was built seats were placed upon the stage to accommodate the many admirers of Mr. Tibbett.
Washington Star, Nov. 6, 1933.

He continues to gain in dramatic stature; in the sonorous and eloquent employment of his voice; in variety and wealth of nuance, and in an encompassing authority.
New York Times, Jan. 6, 1934.

Denver has always been noted as a Tibbett city. It is, therefore, not surprising that at his third appearance here the baritone sang before a capacity house of 3750 which included more than 200 persons provided with seats on the stage.
Denver Post, Oct. 24, 1933.

Lawrence Tibbett displayed masterful interpretative ability and dramatic force last night. . . . One of the largest audiences ever gathered in this city acclaimed him vociferously.
Los Angeles Times, Oct. 14, 1933.

Lawrence Tibbett is America's greatest male singer. A more sweeping statement than this would violate conventional chivalry. Whoever the composer and whatever the style, Tibbett met the demands of the composition in all its varied aspects; in vocal tone, in musical phrasing, in clear enunciation of the text, and in dramatic feeling. *Boston American, Nov. 9, 1933.*

He possesses one of the fine baritone voices of the present generation, he is a musician and an artist, and, on top of it all, he is a personality. *Chicago Tribune, Oct. 31, 1933.*

A full house greeted Lawrence Tibbett with unconcealed delight. Even every available square foot of space on the stage was occupied. . . . Here was truly beautiful singing, finished in every respect, the direct result of great talent, a fine voice and undoubted natural gifts of a high order.
N. Y. Journal, Nov. 3, 1933.

I do not think Tibbett has ever received such an ovation since that famous evening at the Metropolitan when he reduced proud New York to respectful worship.
San Francisco Examiner, Nov. 25, 1933.

The applause was tremendous, suspense intense and delight in the brilliant acting and singing of the famous baritone was enormous. *Los Angeles Examiner, Oct. 14, 1933.*

There was dramatic fire in his singing which stirred his audience to a demonstration of enthusiasm such as only a few world-famous artists ever have evoked in Seattle. . . . Taxing the seating capacity of the vast Civic Auditorium, a song-hungry throng of 6500 persons last night paid eager homage to the noble voice and cheery personality of Lawrence Tibbett, supreme American baritone of our day. *Seattle Post Intelligencer, Oct. 7, 1933.*

His splendid resonant voice; remarkable dramatic power; the restraint of his romantic scenes; combined to make a vigorous and dominating portrait. *New York American, Jan. 6, 1934.*

Tibbett brought down the house with the Prologue to "Pagliacci." *San Francisco Examiner, Nov. 22, 1933.*

STEWART WILLE, at the Piano

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Vienna Cheers Young Member Of Noted Coloratura Dynasty

Youthful Daughter of Selma Kurz Dazzles with Trills and Runs—Kolisch Quartet Plays Superb Beethoven—Don Cossacks and Another German Refugee Conductor—Academy Students Perform Magic Flute

VIENNA.—Desirée Halban-Kurz, very young daughter of the late Selma Kurz, eminent Viennese coloratura soprano, made her first appearance before a public which still carries her mother's image in its heart. She was acclaimed as the incarnation of the celebrated singer. The piano could not be seen on the stage for the flowers, almost exclusively white. In the midst of them, the charming girl (for this is the only thing she can be called for the next few years, with all respect to her skill) completed the picture. The voice she showed us was of rare purity and of classic, passionless beauty—an idealized woodwind instrument come to life. Its volume is not imposing, but neither is her age. As for the technic, those who remember her mother at her prime contend that Desirée is by no means behind. We were dazzled by the miraculous facility of the runs (that is why we thought of the woodwind instrument) and by the trill, which may challenge any bird to a contest. Most beautiful are the tender head tones, which pass into each other in a perfect legato.

A little incident accentuated the warm contact which was established between the young singer and the worshipers of her mother. In a particularly merry Italian song in six-eight time, sung as an encore, Frl. Halban-Kurz took the powerful trill on high A with valiant abandon. Then something happened, the voice broke, and a helpless squeak came out instead of the triumphant high D. Frl. Halban-Kurz' charming embarrassment only strengthened the sympathy of the audience. Amid good-natured mirth and especially persistent applause mixed with encouraging calls, she repeated the trill and sang out the victorious D with such brilliance that the audience went wild.

THE QUARTET THAT PLAYS FROM MEMORY

Events of paramount importance were the two chamber concerts of the Kolisch Quartet, an organization until now little known in Vienna. The sensation of the first evening packed the cozy Small Hall of the Musikverein on the second. These four musicians are not parted by music stands. They sit quite close together and look into each other's eyes instead of into the music. They play everything from memory. The result is such a blending of the four parts that one thinks of the string quartet as an idealized instrument. The playing from memory seems phenomenal when one hears them execute Béla Bartók and Anton Webern. They justify their fame of being the champions of modern chamber music. Their Beethoven is as superb as it is intimate. No particle of nuance escapes them. For this very reason, their Mozart sometimes loses some of his sacred simplicity. In the D minor quartet it almost seemed that the "feeling" was overdone. The gentle trembling of wistfulness so characteristic of Mozart was magnified into waves of earnest sorrow.

It was bizarre to see the first violinist on the right side with his left hand holding the bow and the right hand on the fingerboard. Yet the misfortune of Mr. Kolisch's maimed left hand, which made him accomplish the incredible task of learning the violin upside down (think of playing the piano with the bass on the right), has a good side to it. It makes possible a string quartet in which all the instruments are held with the F-holes turned toward the audience—a vital acoustic advantage.

THE DYNAMIC DON COSSACKS

The Don Cossacks, led by Serge Jaroff, again exhibited their celebrated control of all dynamics from a silence to a whisper. The most grateful and pure of all counterpoints, vocal polyphony, is presented here not in its usual ecclesiastic attire but in the gay apparel of the Russian villager on Sunday. Try to imagine that it is not the balalaika you hear plunking away, as they sing Down the Piterskaya, or Barynia!

The young Vienna Concert Orchestra made a surprisingly good showing in its last concert led by Paul Breisach, formerly of the Städtische Oper, Berlin. Breisach is one of the few conductors to whom we for selfish reasons cannot sincerely extend our sympathy concerning his exile from the Third Reich, so fortunate are we, the rest of the world, to have him. Brilliance and vigor gush from the music he makes. The discipline of the orchestra is remarkable, especially considering the behavior of this newly formed symphonic body under normal circumstances. Breisach's pieces were the equally joyous and brilliant overture to Oberon and Mendelssohn's Italian Symphony, whose Tarantella he conducted with a sweeping swing. In accompanying Hans Duhan of the State Opera, who sang Mahler's songs with profound feeling, Breisach became the faithful follower of the soloist, though he still remained the masterful director of the orchestra. He was thanked as a great conductor is thanked in Vienna.

STUDENTS SING MAGIC FLUTE

None the less surprising was the excellent production of The Magic Flute by the State Academy of Music. One noticed the marks of exhausting, untiring, persistent training of these youngsters by their teachers, who are themselves outstanding personalities in Vienna's musical life. Upon Hans Duhan, *régisseur* of the State Opera and head of the opera school at the academy, rests the whole dramatic structure. Oswald Kabasta, noted conductor and head of the conducting school at the State Academy, was the musical dictator. Notwithstanding this extensive and probably enervating preparation, which must have lasted for several weeks, the performance beamed with the freshness and vigor of youth, exactly fitting Mozart's fairy masterpiece. It was play for them, not work, "to act in an opera." Pamina was exactly of Pamina's age and beauty. Erika Feichtinger has a charming appearance and a sweet, youthful voice. Ernst Kunz as Papageno meant all the jokes he said and all the pranks he did. Hermann Groote in the rôle of Tamino impressed us as a genuine silver tenor; chorus and orchestra can compete with any professional body, and considering that the audience consisted for the greater part of fond parents and cousins, the total pleasure derived from this performance by every one concerned leaves that of every "real" performance far behind.

ANATOL RAPOPORT.

GIOVANNI MARTINELLI

will be the soloist on the Cadillac Hour over WJZ and associated stations tomorrow night (March 4). Guy Fraser Harrison is the conductor.

Josef Lhevinne Concludes Tour By Airplane and Train to Coast

Eminent Pianist Tells of His Experiences with New Medium of Transportation

Josef Lhevinne is back in New York after a transcontinental tour which involved eleven concerts in twenty days, and the traveling of seven or eight thousand miles, part of it not as the crow flies, but as the air routes are laid.

This trip had brought Mr. Lhevinne his first experience as an airplane passenger, and his return to the East found him looking fit and rested despite his arduous itinerary, and filled with boyish enthusiasm for flying. He declares himself a whole-hearted convert to this form of transportation.

"The first leg—or the first lap—of the journey," said the pianist, "was to Peoria, Ill., where Mrs. Lhevinne and I played on January 23. After the concert I had to catch the one o'clock train for Chicago. Mrs. Lhevinne returned to New York directly, because in my absence she has charge of my students as well as her own at the Juilliard Graduate School, and also the private pupils.

"I did not stop in Chicago, but went on to Ottumwa, Ia., where I was to give a recital the next day, January 24. Entraining again the following morning, my schedule took me to Yakima, Wash., to appear there on the 28th.

"In Seattle, I made my début as a patron of the air routes, taking the plane from there to San Francisco. Arriving in the California city, I played the Beethoven Emperor concerto on February 3 with the San Francisco Symphony Orchestra, conducted by Bernardino Molinari. His accompaniment gave me great pleasure and satisfaction."

"We heard here," the interviewer remarked, "that for this event the orchestra had a sold-out house—the first of its season."

The pianist smiled. "There was a capacity house for our concert," he replied. "If it was the largest so far of the winter, then I have one more reason to be grateful for the courtesy and appreciation that were shown me there.

"Right after the orchestral concert," he went on, "I left the city, and pursued my journey to Visalia, where I was engaged for a concert on February 4. Back in San Francisco for a broadcast on the 5th (I played the Chopin concerto), I was in Los Angeles to play on the 6th. I should have liked to stay in Los Angeles longer than was possible, as I have many friends and former students there, but I took up my travels again, playing in Santa Barbara on the 8th and in San Diego on the 9th.

A NARROW MARGIN

"The next morning I started for Akron, O., where I was to meet my wife and give a concert with her on February 13. My train schedule set my arrival in that city for seven o'clock in the evening, and the concert was to begin at 8:15.

"A narrow margin, involving quite a bit of time for one who had had a taste of the air ways. Resorting to the telegraph, I arranged to be met in Kansas City by an agent of the air line to tell me if weather conditions were favorable for flying to Cleveland. Luck favored me. Otherwise I would have had to continue my trip by train. I took the plane to Cleveland and surprised Mrs. Lhevinne by arriving in Akron in time to attend a luncheon which was being given for her.

"After playing in the Armory to a crowded house, we met and greeted many of our old students and friends who came from Worcester, Cleveland, Columbus and other cities and towns.

"From Akron, Mrs. Lhevinne went back to New York again, and I took the opposite direction to Manitowoc, Wis. However, I soon followed her, having completed both my list of concerts and a very interesting trip.

"One grateful acknowledgment I wish to make," Mr. Lhevinne said in conclusion. "I believe that I was able to fulfill the demands of my California schedule, and feel the effects of travel and strain so lightly, partly because of the kindness and consideration shown me by Mrs. Edith De Lee of San Francisco. Mrs. De Lee is an old friend of Mrs. Lhevinne and myself. She studied with us in Germany in 1911 and 1912, and ever since my wife and I have maintained the closest friendship with her."

M. L. S.

Louise Bernhardt's Recent Engagements

Louise Bernhardt, contralto, will give her annual Boston recital on April 15, with Frank Bibb at the piano. On March 30 she is to sing for the Harvard Musical Association. Recent engagements fulfilled by Miss Bernhardt include an appearance with the Civic Concerts Association in Fall River, Mass.; the Wollaston Glee Club of Quincy, Mass.; the Providence (R. I.) University Glee Club, when she included a group of songs by Isobel Harris, and an appearance also in that city at the Mary C. Wheeler School, where she gave a joint program with H. Wellington Smith.

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METROPOLITAN OPERA

MERRY MOUNT, FEBRUARY 19

The second hearing of the new American opera, Merry Mount, by Howard Hanson and Richard L. Stokes, was heard by a capacity audience. Arguments for and against the merits of the new work have waged fiercely since its première but the fact remains that there is much to interest and delight the listener. The consensus of opinion during the intermissions seemed to be that Merry Mount was most effective. Enthusiasm was aroused frequently during the evening for the leading singers: Lawrence Tibbett as Wrestling Bradford; Goeta Ljungberg (Lady Marigold) and Edward Johnson (Sir Gower Lackland). They were excellent histrionically and vocally and did much to make the performance (under the baton of Tullio Serafin) enjoyable. Nor did the audience forget to give the dancers, including Rita de Leporte, a rousing reception after the Hellish Rendezvous scene.

GIANNI SCHICCHI AND SALOME, FEBRUARY 21

An oddly mated pair, Puccini's Gianni Schicchi and Strauss's Salome, was presented at the Metropolitan on Wednesday evening. Giuseppe De Luca took the title part in the comedy, and Editha Fleischer was Lauretta, Nino Martini, Rinuccio. The others in the cast were Ina Bourskaya, Giordano Paltrinieri, Lillian Clark, Frank Castino, Paolo Ananian, Virgilio Lazzari, Louis D'Angelo, Elda Vettori, Pompilio Malatesta, Alfredo Gandolfi, James Wolfe and Arnold Gabor. De Luca's rôle, of course, dominates the production, and he scored a personal success. Miss Fleischer was ornamental and tuneful, and Mr. Martini, youthful and handsome, gave generously of his lyric art. Vincenzo Bellezza conducted.

The Strauss work; with Goeta Ljungberg as an effective protagonist vocally, carried its usual sinister interest. Herod was Max Lorenz; his wife, Dorothee Manski. Jokanaan was sung by Friedrich Schorr. Doris Doe as the page was an appealing figure. The other characters were taken adequately by Hans Clemens, Arthur Anderson, Marek Windheim, Giordano Paltrinieri, Angelo Bada, Max Altglass, James Wolfe, Louis D'Angelo, Arnold Gabor, Alfredo Gandolfi and Helen Gleason. A smooth performance took place under the baton of Artur Bodanzky.

DIE WALKÜRE, FEBRUARY 22 (MATINEE)

An uncut presentation of Die Walküre was the third performance of the Wagner cycle. Not only did the glorious music of this immortal score receive a profound reading under the masterly direction of Artur Bodanzky, but the illustrious artists who interpreted the rôles did their share in completely absorbing the attention of the auditors who crowded the vast auditorium. From the moment the opening curtain rose on Siegmund's (Lauritz Melchior) entrance to the final scene when Wotan (Ludwig Hofmann) invoked Loge to surround Brünnhilde (Frida Leider) with the ring of flames and the exhilarating fire music sounded, the performance had an eloquence which made it rank as one of the finest of many seasons.

The love scene between Sieglinde and Siegmund in the first act had that sense of divine passion which Wagner has created in his music. Both Grete Stueckgold and Lauritz Melchior voiced it with glorious tone, finesse of style and depth of feeling. Here was a Sieglinde, beautiful of face and figure, graceful of posture, with a voice which surmounted the taxing demands of the music with golden notes of effortless ease. Mr. Melchior's virile interpretation of his rôle was perfectly sung. Nothing finer has been heard this season than the scene between Siegmund and Brünnhilde when she warns him of his death and promises protection. Frida Leider rose to great heights vocally and histrionically. The contact of thought evidenced between her and Mr. Melchior profoundly impressed the audience.

Of the others in the cast who achieved meritorius expression, Emanuel List shone particularly in his forceful presentation of Hunding. Ludwig Hofmann, the Wotan of the afternoon, was not always convincing as the father of the gods, and Maria Olszewska made the rôle of Fricka much too attractive. The Walküren—Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Irra Petina—were vocally excellent and heightened the dramatic effect of the last act splendidly.

LAKMÉ, FEBRUARY 22

Lakmé, one of last season's restorations, had its first hearing this winter at the Metropolitan on Thursday evening. This is one of the resplendently garbed and generally successful productions the company has given in recent years. Delibes' melodious work was capably sung by a finely chosen cast headed by Lily Pons as the appealing heroine and Giovanni Martinelli as her English lover. Superlatives are necessary to describe the skill and appeal of the singing lavished on her delicately exotic and highly exacting music by Miss Pons (whose Bell Song brought a long ovation) and whose charming girlishness was enchanced by sumptuous costumes. Mr. Martinelli's Gerald is one of his most successful rôles with regard to the warmth and ardor of his vocalism. The music lies well for his voice and provides many opportunities for suave legato singing. Others in the large cast were Leon Rothier, Nilakantha; Gladys Swarthout, Mallika; George Cehanovsky, Frederic. Helen Gleason portrayed the English girl Ellen with charm and skill, in a musical trio including also Dorothea Flexer as Rose and Philine Falco as Mistress Bentson. Alfio Tedesco was Hadji, while Marek Windheim and Alfio Tedesco gave well-considered portraits as a Fortune Teller and a Chinese Merchant, respectively, and Paolo Ananian appeared as a Thief. The chorus, trained by Giulio Setti, was a feature of the performance. The elaborate ballet in Act II, devised by Rosina Galli and danced by Rita DeLeporte, Alexis Kosloff, Josef Levinoff and the ensemble was of brilliantly colorful effectiveness. Louis Hasselmans conducted.

PÉLLÉAS ET MÉLISANDE, FEBRUARY 23

Debussy's Pélléas et Mélisande received its first performance on Friday evening with the same cast that has sung it each year for nine seasons, excepting Ezio Pinza (Golaud) who replaced Pavel Ludikar last year. This ethereal operatic achievement which represents the most complete fusion of text and music in the history of the art, drew a larger audience than customarily. Throughout the five acts and thirteen scenes an eerie spell was cast upon the listeners, creating that rapt attention which is the greatest tribute to this poignant masterpiece of spiritual creation. Lucrezia Bori (Mélisande) and Edward Johnson (Pélléas) offered again consummate interpretations of their rôles, sinking their dynamic personalities in the fey-like characters they represented to such an extent that curtain calls, which they richly deserved, almost destroyed the illusion that they were not really the Mélisande and Pélléas of mythology. Both artists sang magnificently and their French enunciations were models of perfection.

So also did Leon Rothier (Arkel) and Ina Bourskaya (Genevieve) interpret their parts. Mr. Pinza, however, was much too dramatic in his reading of the rôle of Golaud. Nothing in the lines of the text demanded the force with which he sang during the tower scene with Ellen Dalossy (Little Yniold). And his admonition to Pélléas and Mélisande when he comes upon their first rendezvous was completely out of key with the character Debussy has created. If the reputation for the Metropolitan's superb productions of this work of past seasons is not to be spoiled, Mr. Pinza must temper his interpretation of the part. By his over-acting and intense singing during Act III, the jealousy scene which opens Act IV became anti-climactic. Paolo Ananian was the Physician and Louis Hasselmans conducted an excellent, though rather hurried, performance.

Much praise is due Wilhelm von Wymetal, Jr., the capable stage director of the Metropolitan, for the improved manner in which he lighted the scenes of the opera. A great deal of the effectiveness of the production was due to the fact that this audience could see the faces of the singers.

TANNHÄUSER, FEBRUARY 24 (MATINEE)

Lotte Lehmann sang the rôle of Elisabeth in Tannhäuser for the first time at the Metropolitan on Saturday afternoon for an audience that filled every seat and included four solid rows of standees in the semi-circular space behind the orchestra chairs. From her entrance in Act II until her exit in Act III upon the conclusion of her illustrious voicing of the prayer Mme. Lehmann gave one of the finest interpretations of this poignant rôle that has been heard or seen for many seasons. Her conception of the self-sacrificing character Wagner created was not only deeply felt, but so magnificently presented as to heighten the dramatic intensity of the great music-drama. Restrained in gesture, graceful in movement and commanding vocal resources that place Mme. Lehmann among the great singers of opera, she aroused the cheering enthusiasm of her hearers. A more moving portrait of Elisabeth could not be conceived.

With her upon this epochal afternoon was Lauritz Melchior, the heroic tenor of Wagnerian dramas, who again offered a consummate projection of Tannhäuser, the knight struggling with temptation. Vocally suave, his histrionic delineation had an ease of movement that robbed the part of those stilted attitudes which have often been noted in other singers of the part. This was particularly apparent immediately after the transformation scene in Act I when by natural movements Melchior breathed life into the transfixation of Tannhäuser demanded by the score. As with Mme. Lehmann, he was recalled many times during the entr'actes and at the end of the performance.

Maria Olszewska was the excellent Venus, Friedrich Schorr the convincing Wolfram, Hans Clemens vocally effective as Walther and Ludwig Hofmann the dignified Landgraf Hermann. The lesser rôles were capably interpreted by Editha Fleischer, Arnold Gabor, Giordano Paltrinieri and James Wolfe. Artur Bodanzky conducted a spirited reading in which the Venusberg music was quickened to such an extent as to shorten its playing time by five minutes. This factor greatly improved the performance.

L'AFRICANA, FEBRUARY 24

Elisabeth Rethberg as Selika, Giovanni Martinelli as Vasco da Gama, Queena Mario as Inez, Armando Borgioli as Nelusko, Virgilio Lazzari as Don Pedro and Ezio Pinza as the Grand Inquisitor and Brahmin were the principals in the Saturday popular performance of Meyerbeer's work.

Mme. Rethberg's essayal of the dramatic rôle was enthusiastically approved, especially after the familiar aria of the second act. While her limpid vocal quality is ever present the artist brought forth also a deep, dark color essential to the character and the moment.

Mr. Martinelli was a handsome and youthful Vasco. In the O Paradiso he displayed the fine artistry for which he has become known. Throughout the opera he was a dominating figure.

Mr. Borgioli received special approval for his characterization of the slave. Brutal, deceitful, scheming is the conception he projected. He was recalled several times.

Mme. Mario's rôle is not long, but what she has to do was sung with her usual purity of voice and sensitiveness of characterization.

The orchestra was in especially fine form under Tullio Serafin.

SUNDAY NIGHT CONCERT, FEBRUARY 25

An all request program in which members of the American ensemble of the Metropolitan Association were heard in operatic selections and groups of favorite songs of yesterday and today arranged for voices and salon orchestra, proved to be an interesting and enjoyable one. To this was added a group of songs offered by the Imperial Grenadiers of Canada, a male quartet assisted by Miguel Sandoval at the piano. The ensemble included Mmes. Doris Doe, Helen Gleason, Queena Mario, Gladys Swarthout, Rose Bampton, Lillian Clark and Messrs. Arthur Anderson, Richard Crooks, Edward Johnson and Lawrence Tibbett.

Following the opening orchestral selection under the direction of Wilfred Pelletier, Mr. Anderson was heard to advantage singing an operatic aria. Miss Doe in fluent tones sang two compositions of Pietro Cimara, with the composer accompanying at the piano. In his offering of an aria from Mendelssohn's Elijah, Mr. Crooks presented one of the high spots of the evening for which he won prolonged applause. Miss Gleason and Mr. Johnson in turn sang operatic selections in accomplished fashion. A duet from Manon was performed by Mme. Mario and Mr. Crooks in tones of appealing quality. Mr. Tibbett chose to project in the manner which has won him wide recognition the aria Its a Me O Lord from Emperor Jones.

The second part of the program opened with a group of Stephen Foster songs, arranged by Nathaniel Shilkret, sung by the ensemble. During this part of the concert other favorite selections including such songs as Way Down Upon the Swanee River, Old Black Joe, Drink to Me Only with Thine Eyes and Old Man River, were presented by the aforementioned as soli or with the assistance of the ensemble. Misses Bampton and Clark, previously heard in the evening only in the ensemble, also delighted the audience in their selections as soloists. That the program was thoroughly enjoyed was amply evinced by the warm reception accorded it.

Cadillac Symphonic Broadcasts Extended

Four concerts have been added to the schedule of the Cadillac symphonic broadcasts, featuring eminent conductors and soloists, and heard over a countrywide NBC network on Sunday evenings at six o'clock. The concert of March 4 will have Giovanni Martinelli, Metropolitan Opera tenor, as soloist and will be conducted by Guy Fraser Harrison, leader of the Rochester Civic Orchestra. In order to make possible Martinelli's appearance in this series, Lily Pons has consented to postpone her appearance until Easter Sunday, at which time Tullio Serafin, conductor of the Metropolitan, will lead the orchestra. The other guest conductors to be heard in the three added concerts include Arnold Schönberg, Issay Dobrowen and Dr. Ernest Macmillan of Toronto. The soloists include Edward Johnson and Harold Bauer.

SONGS that the STARS are singing

ALAS, THAT SPRING SHOULD VANISH By Clark Harrington	*Sung by* NINO MARTINI High, Low .50
AN EVENING SONG By Hallett Gilberté	*Sung by* DORIS DOE High, Medium, Low .45
THE CALL OF SPRING By Anthony F. Paganucci	*Sung by* ROSA PONSELLE High .90
CHRIST WENT UP INTO THE HILLS By Richard Hageman	*Sung by* JESSICA DRAGONETTE High, Low .50
DO NOT CHIDE ME By Erno Balogh	*Sung by* LOTTE LEHMANN Medium .40
DOWN TO DE RIVAH By Robert MacGimsey	*Sung by* JOHN CHARLES THOMAS Medium .50
GREER COUNTY By Oscar J. Fox	*Sung by* LAWRENCE TIBBETT High, Low .50
THE HILLS OF HOME By Oscar J. Fox	*Sung by* RICHARD CROOKS High, Med. High, Med. Low, Low .50
MY HEART IS A SILENT VIOLIN By Oscar J. Fox	*Sung by* JAMES MELTON High, Medium, Low .50
NEAR TO THEE By Ossip Gabrilowitsch	*Sung by* KATHRYN MEISLE Low .50
NOTTE LUNARE (Moonlit Night) By A. Seismit-Doda	*Sung by* BENIAMINO GIGLI High, Low .50
THE PHILANDERER By Mortimer Browning	*Sung by* GLADYS SWARTHOUT High, Low .50
THE SPITE FENCE By Mortimer Browning	*Sung by* LAWRENCE TIBBETT Low .50
STEAL AWAY By Hall Johnson	*Sung by* JOHN CHARLES THOMAS Medium .50
SWEETGRASS RANGE By Elinor Remick Warren	*Sung by* NELSON EDDY High, Low .50
THERE IS A LADYE By Winifred Bury	*Sung by* JOHN MCCORMACK High, Medium .50
WATERS, O TRANQUIL WATERS By Theophil Wendt	*Sung by* REINALD WERRENRATH High, Medium .75

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"ONE OF THE OUTSTANDING SONG RECITALS *of* THE SEASON

took place yesterday afternoon, given at Town Hall by the American baritone, Nelson Eddy.

• • •

"Mr. Eddy's fine voice and excellent interpretations are well known to New York audiences but none of them ever heard him in more complete command of his tonal and musical resources than at this recital. He made expert and unforced use of a singing organ none too voluminous and enlivened his delivery with rare polish, art and clarity of text. He employed exquisite 'half-voice,' chiselled his phrases faultlessly and featured a breathing technic of remarkable control and repose.

• • •

"Mr. Eddy made an overwhelming hit with his atmospheric and feeling presentation of this delightful set of pieces (in the last one of which he trilled like a coloratura)."

LEONARD LIEBLING, NEW YORK AMERICAN

NELSON EDDY

AMERICAN BARITONE

"His Audience Kept at White Heat" — N. Y. EVE. JOURNAL

NEW YORK SUN

"Familiar here through his appearances in opera and concert, Nelson Eddy, baritone, gave his first song recital locally in Town Hall yesterday afternoon. An audience that was determined to lose no opportunity to acquaint the singer with the extent of their regard greeted him fervently and sustained the rhapsodic note of their approval throughout his program.

"In a number of ways the singing that Mr. Eddy accomplished was of a quality to invite enthusiasm; he commands a scale of beautiful evenness; the placement of his voice is admirable; its texture is firm; its lyric richness has not been corrupted by misuse. Moreover, his control of these resources permits him to accomplish very nearly whatever it is his desire to in the realm of phrasing and dynamics.

"As an interpreter, Mr. Eddy enjoyed varying success with a list of music that included a Mozart aria and songs in German, English and Russian. His singing of 'Non piu andrai' was distinguished by the luscious tone with which he draped his virile conception of the music, though the tempo seemed more than a fraction too brisk."

NEW YORK TIMES

"His voice, as most concert-goers know by now, is one that combines to an unusual degree a silky surface texture with ample warmth and virility. It is sunny rather than sombre, though it can darken at need. He has a big range and considerable power, though his most winning performances yesterday—and they brought long and affectionate applause from a capacity audience—went to songs like Jensen's 'Am Ufer des Flusses' and Wolf's 'Rattenfaenger'—songs whose whimsical humor the tall baritone projected with an admirable vocal smoothness and good style—or to such things as the brooding inwardness of Wolf's 'Biterolf' or the delicate lyric ecstasy of Schumann's Fruehlingsnacht.'

"Nelson Eddy commands an enviable sheaf of the qualities which contribute to making an artist of the first water. He is a master of legato; his rich and lovely voice follows obediently curves and colors evidently preconceived with care and intelligence, or pinnacles to a soft high F and smoothly expands thereon. His whole performance is marked with polish and poise."

NEW YORK HERALD-TRIBUNE

"Mr. Eddy, in his song, described himself as an artistic singer of considerable achievement and unusual promise. His voice, virtually a bass-barytone, rather dark in color, is produced with a consistent ease and fluency. The quality of tone is appealing. The phrasing and general interpretative style indicate a notable degree of understanding and musicianship. He dealt expertly with the florid passages of Hopkinson's music and set forth communicatively the atmosphere of combined vigor, longing and resignation of 'Biterolf.' In 'Fruehlingsnacht' he fell somewhat short of realizing the uprushing, climactic ecstacy of the close, but was happy in the lighter vein of the Jensen song, with its whistled close, and the eloquent sentiment of the Jensen number. The long held closing note of Wolf's 'Rattenfaenger,' offered as an encore, suggested very good breath support."

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NEW YORK EVENING POST

"Nelson Eddy, popular baritone, gave a recital yesterday afternoon in Town Hall and sang delightfully operatic arias and groups of early English and Russian, German and American songs. The audience was undoubtedly pleased."

NEW YORK WORLD-TELEGRAM

"He compassed easily the German part of his offerings, doing especially well the Strauss Lied, in which he held the last note through many bars of postlude for the piano."

THEODORE PAXSON, PIANIST, SHARES

"Description of the exceptionally arresting concert would not be complete without enthusiastic praise extended to young Theodore Paxson, **as gifted an accompanist as New York has experienced in many a season.** He not only played all his parts from memory, but also invested them with extraordinarily sensitive co-ordination, musicianship, taste and technical brilliancy. Very properly, Mr. Eddy made his richly endowed artistic partner share frequently in the generous plaudits of the uncommonly large audience."

—N. Y. AMERICAN

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NEW YORK CONCERTS

FEBRUARY 19

Marguerite D'Alvarez Returning to the New York recital platform after an absence, Marguerite D'Alvarez found a large audience assembled in Town Hall to welcome her. The Peruvian contralto, gowned in a black and gold *bouffant* costume, suggested a painting by Velasquez. Throughout the evening, the grand manner of song interpretation was again and again invoked, and after each group there were many recalls, with the recitalist's sweeping obeisances and graceful play of the hands recalling many a D'Alvarez triumph of other years. The program which the artist selected included an air from Gluck's Iphigenie en Aulide (Armez-vous d'un noble courage), works of Rameau, Brahms, Franz, Strauss, Wolff, Debussy, Rachmaninoff, Bantock, two Negro spirituals arranged by William Arms Fisher, and a closing group in Spanish by Schindler, Falla, Tabuyo and Chapi. In her Debussy numbers (De Grève, De Fleurs, La Chevelure and La Flute de Pan) Mme. D'Alvarez captured much of the nostalgic magic that one remembered from previous hearings of her rich-toned voice, the vocal line being sensitively traced and the atmospheric suggestions conveyed with intelligent artistry. The recitalist gained in grasp of her material and power of utterance as the program progressed. Among the many encores was a Sibelius ballad, The Love Tryst, sung in English with dramatic power. The accompaniments were played by Milne Charnley.

FEBRUARY 20

Philadelphia Orchestra The Philadelphia Orchestra, with Issay Dobrowen, guest conductor, making his second and final appearance in New York this season, attracted the usual opulent audience to Carnegie Hall. The program contained no novelty, but was admirably chosen to display the merits of varied national schools. The Slavic leader had selected Smetana's Bartered Bride overture, Mendelssohn's Italian Symphony, Debussy's Nuages and Fêtes, and Tschaikowsky's Francesca da Rimini as representatives of a musical concord of countries. A fiery and vital musical figure, Mr. Dobrowen was perhaps at his happiest in the sparkling and whirlwind rhythms of the Smetana work, the brilliant impressionistic tone-painting of Debussy and the lamenting and richly colorful symphonic poem of his compatriot, Tschaikowsky. The Mendelssohn symphony, admirably constructed and tastefully melodious though it is, has somewhat paled in its appeal to modern audiences, but the conductor gave a tonally clear and meticulous reading. The orchestral playing was of the rare transparency and finesse that marks the work of this unique orchestra. The audience was warm in its applause and recalls for the visiting leader.

FEBRUARY 21

Yehudi Menuhin Beautiful, sensitive, outstanding in musical, tonal, and technical qualities, was the art of Yehudi Menuhin at his recital in Carnegie Hall.

Partnered with Walter Bohle (who presided ably at the piano during the evening) Menuhin gave as the initial number, Beethoven's C minor sonata, opus 30, No. 2. It was done with deep understanding, lofty spirit, and especially clear articulation.

In the unaccompanied C major sonata by Bach, the youthful violinist revealed his finest qualities—solid musical penetration and response, serene breadth of conception, and remarkable coördination of analytical mind with purity of emotion. One need hardly mention also the perfect achievements of finger and bow.

Corelli's La Follia brought further exhibition of Menuhin's towering musical and technical abilities. His lighter graces of delivery and dalliance with piquant rhythms and colors, came to light in pieces by Bloch, Brahms-Joachim, de Falla-Kreisler, Korsakoff-Franko, and Novacek.

Salvos of applause were in evidence throughout the recital, and culminated in final ovations that brought an extensive offering of encores.

FEBRUARY 22

Toscha Seidel Appearing in a Town Hall recital for the benefit of the People's ORT Federation, Toscha Seidel demonstrated his violin artistry in a catholic program on the afternoon of Washington's Birthday. The eminent violinist has regrettably made few New York concert appearances in recent seasons save in special events. In many respects his art is now at its most poised and mature. With his virtuosic brilliance undimmed, Mr. Seidel revealed last week in his playing of Mozart's sonata No. 15 in B flat major (K. 454), in addition to a tone of warmth and purity, stylistic merits of the finest sort. He was admirably seconded in the playing of this work by Herbert Jaffe, a pianist of discernment and musicianship. The remainder of the program brought scintillant playing in Sinding's suite in A minor, the Vitali Chaconne, and a final group of modern works, including the Berceuse from Stravinsky's Firebird, Dushkin's arrangement of the Moussorgsky Hopak and two Spanish dances by Sarasate. The audience was an absorbed and appreciative one. The artist was recalled many times after each group and played a number of encores.

Philharmonic Orchestra Smetana's Bartered Bride Overture opened with verve and brilliant virtuosity, an arresting program conducted by Arturo Toscanini for the usual Thursday and Friday concerts of the Philharmonic Orchestra at Carnegie Hall.

Sibelius' fourth symphony in A minor, was the longest work of the list, and offered a serious even if not seductive musical experience. This is a work in abstruse moods, reflective and largely stern, with solid orchestration and themes more weighty than winsome. The conductor and orchestra gave an earnest and authoritative account of the opus.

By way of contrast, the concert offered also Debussy's Iberia and Strauss' Death and Transfiguration, both performed in the best manner of Toscanini and his mighty Philharmonic band.

FEBRUARY 25

Philharmonic Orchestra Three of Beethoven's four overtures for his opera Fidelio and Brahms' first symphony made up the program at last Sunday's matinee concert of the New York Philharmonic-Symphony Orchestra under Arturo Toscanini. It was a novel ideal to present the various introductions which Beethoven wrote at various times for his only operatic work, for this afforded an unusually good opportunity for a glimpse into the master's workshop.

Though the Leonore No. 3, by common consent the greatest of the four, is often heard on symphonic programs and is customarily given before the final scene of the opera, while the Fidelio overture is used as an introduction, the other two works are comparatively neglected. No. 2 was written first and played at the original, unsuccessful première in Vienna in 1805; from a revision of this work resulted the No. 3, given the following year with the new version of the opera. In 1814, the Fidelio was written for a new production of the opera, and the Leonore No. 1, designed as a less difficult overture for a performance in Prague in 1806, languished among the composer's MSS. until after his death. Especially effective were Toscanini's readings of the overtures Nos. 2 and 3—profoundly thought out as to detail and consummately sculptured in a tonal sense. The posthumous No. 1 was of less interest and appeal.

The Brahms symphony had a reading conceived on the grand scale; while the earlier pages were played with something of deliberateness and even angularity of beat, the total impression was one of culminating sweep and grandeur.

New Chamber Symphony The season's second concert by the New Chamber Symphony (Bernard Herrmann, conductor) took place at Town Hall Sunday night and presented an entire program of American music. Four of the works had their first performances anywhere. These were Two Irish Fairy Tales by Dana Suesse, Sinfonietta (Oscar Levant), Pastorale (Roy Harris) and a nocturne by Jerome Moross.

All of these carried inherent interest and the mark of zestful writing. Miss Suesse's contributions, both brief passages, were melodious and registered potent appeal. The Sinfonietta by Mr. Levant is in three movements, carrying a faint and effective echo of jazz, although the work is not cast in this idiom. The Harris score—Pastorale—had as soloist Henry Bové. This proved an enjoyable interlude, for it was an intriguing example of the composer's talent. Nocturne, the Moross piece, was atmospheric, as the name inevitably implies, and showed originality and musicianship.

The other numbers played comprised the prelude and fugue from Charles Ives' fourth symphony (which this ensemble played for the first time last spring); Henry Cowell's Reel; the prelude from Aaron Copland's first symphony; and two excerpts from the writings of naturalized Americans—Percy Grainger's Passacaglia, Green Bushes, and Ernest Bloch's Four Episodes. Mr. Herrmann and his men gave able projection to all this music, and an audience of good size responded with warm applause.

Other Concerts

Irvin Schenkman, pianist, New School for Social Research, February 20, evening.

Rosalinda Morini, soprano, Blind Men's Improvement Club Concert, Town Hall, February 22, evening.

Lewis Emery, baritone, Town Hall, February 24, afternoon.

Martha Graham, dancer, and group, Guild Theatre, February 25, evening.

"ONE OF A DOZEN PIANISTS AT PRESENT THAT TO ME COUNT AS THE GREATEST AND MOST IMPORTANT"
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Fortune Gallo Opens New York Engagement of San Carlo Opera

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The San Carlo Grand Opera Company (Fortune Gallo, director) opened a New York season at the Casino Theatre on the afternoon of February 22 with a performance in English of Humperdinck's Hänsel and Gretel.

A generally zestful and skilled musical portrayal was given by a cast including a number of American singers and conducted by Carlo Peroni. The rôles of Hänsel and Gretel were sung, respectively, by Bernice Schalker and Ethel Fox, both showing excellent musical ability, understandable English diction and voices of superior calibre. Marion Selee doubled as the Mother and the Witch, a test of versatility that was well sustained by this capable singer, whose portrayal of the horrific Witch's Ride brought a round of applause. Stefan Kozakevich was heard as the Father, and the rôles of the Sandman and the Dew Fairy were sung by Charlotte Bruno and Marie Zara with accomplished manner. The audience included many children, who responded to the work of the singers and to Mr. Peroni's musicianly reading of the score with keen delight.

Following the opera, the ballet corps, headed by Lydia Arlova and Lucien Prideaux, gave a stirring divertissement in Spanish costume to music by Bizet.

MADAM BUTTERFLY

Thursday evening the company regaled an appreciative capacity audience with Puccini's Madam Butterfly, sung in Italian, headed by Hizi Koyke as Cho Cho San and Sydney Rayner as B. F. Pinkerton. This work was given with effective scenery and appropriate costumes and vocally and dramatically the Japanese heroine added greatly to the realism. Miss Koyke was in excellent voice and gave a well conceived portrayal of Madam Butterfly. Mr. Rayner was a sonorous-voiced Pinkerton, singing and acting with the finesse gained from many operatic appearances. Bernice Schalker proved to be a sympathetic and vocally competent Suzuki. Mario Valle was well cast as Sharpless. Others in the cast were Marie Zara (Kate Pinkerton), Francesco Curci (Goro), Natale Cervi (Yamadori) and Harold Kravitt (The Bonze). Carlo Peroni conducted. This performance attained a high degree of merit, which was spontaneously acknowledged by the audience. There were many curtain calls for the principals.

RIGOLETTO

In Friday evening's Rigoletto, Josephine Lucchese recalled many previous appearances in this work by her adept voicing of Gilda's coloratura airs. Sydney Rayner, an American tenor who has sung with success at the Paris Opéra-Comique, revealed a lyric-dramatic voice of pleasing, well-schooled quality and resourceful stage routine as the Duke. Mario Valle, a veteran Rigoletto, gave ripe dramatic gifts and a tone of superior quality to his portrayal of the jester. Grace Angelau endowed the fickle Maddalena with coquetry and warmth of contralto voice. The other singers included Harold Kravitt, a sonorous Sparafucile; the veteran Natale Cervi as a sombre Monterone; Giuseppe Morelato as the Count di Ceprano; Francesco Curci as Borsa; Fausto Bozza as Marullo; Charlotte Bruno as a comely Giovanna; Maria Zara as Countess di Ceprano and a Page. Carlo Peroni conducted a vigorous performance.

MARTHA

A somewhat abbreviated version of Martha was presented on Saturday afternoon, with two changes in cast from that originally announced. Giuseppe Barsotti was the Lionel and Giuseppe Interrante the Plunkett of this performance, with Josephine Lucchese as Lady Harriet and Bernice Schalker as Nancy. This quartet had especial success in the farmhouse scene, spiritedly and tunefully performed. The musical side of the performance was creditable, with Francesco Curci as the Sheriff and Natale Cervi as Sir Tristan adding to the buffo humors of the occasion. The orchestra under Carlo Peroni played Flotow's sparkling score with precision and verve. The first scene of Act IV was omitted.

AIDA

Verdi's Aida drew the accustomed full house on Saturday night, when a performance marked by musical and dramatic merit was conducted by Carlo Peroni. Bianca Saroya's crystalline tones and tasteful histrionics were displayed as the dusky heroine. Aroldo Lindi made a virile Radames, effective vocally and in his acting. Dreda Aves portrayed the powerful rôle of Amneris with competence of line and singing. Mostyn Thomas was a crafty Amonasro, winning applause for his vocal treatment of the part. Harold Crawford scored as Ramfis, and Natale Cervi as the King. The offstage music of the Priestess was well sung by Marie Zara.

(*Continued on page 25*)

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"The World's Greatest Lyric Soprano."
—Herman Devries, Chicago American, Jan. 2, 1934.

"The Chicago Grand Opera Company possesses a grandissima maestra di canto, Edith Mason."
—Chicago American, Jan. 25, 1934.

"Edith Mason beautiful singer."
—Edward Moore, Chicago Tribune, Dec. 31, 1933.

"Reaffirmed the beauty of her voice."—*Eugene Stinson, Chicago Daily News, Jan. 2, 1934.*

"Perfect song."
—Dr. Glenn Dillard Gunn, Chicago Herald-Examiner, Jan. 25, 1934.

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Monte Carlo Ballet Acclaimed By Large Chicago Audiences

Kathryn Meisle Appears in Recital—Cara Verson Presents Causerie —Milstein and Echániz Offer Concerts

CHICAGO.—The Monte Carlo Ballet Russe, presented under the local management of Grace Denton, performed at the Auditorium Theatre from February 16 to 23 and by its excellence recalled the famous Diaghileff Ballet, which appeared here eighteen years ago. Sixty-four dancers in a repertoire ranging from the classic to the modern delighted large audiences nightly. The organization is made up of talented artists of choreography, pantomime and ballet. Added to this the orchestra was good, the scenery appropriate and the attraction proved one of the most artistic entertainments seen at the Auditorium this season. Col. de Basil has a company that should win praise everywhere and Miss Denton is to be congratulated for having brought it to this city.

KATHRYN MEISLE AT ORCHESTRA HALL

The last event in the Sunday afternoon series at Orchestra Hall brought Kathryn Meisle and the Chicago Welsh Male Choir on February 18. Miss Meisle, well remembered here as one of the outstanding singers of the former Civic Opera Company, sang with artistry and beauty of tone a program that included numbers by Haydn, Purcell, Meyerbeer, Schumann, Schubert, Gretchaninoff, Gaines, Manning and Delibes. Music-lovers who had braved the worst blizzard of the season to hear this artist were well rewarded, as she sang every number with that authority, nobility of tone and impeccable phrasing that have placed her so high among the recitalists of the day.

The Chicago Welsh Male Choir, now in its tenth season, sang gloriously under the baton of the late Daniel Protheroe selections by Bach, Handel, Tipton, Glover, Logan and Protheroe.

MAX BENDIX TESTIMONIAL CONCERT

A testimonial concert for Max Bendix was given at the Auditorium Theatre on February 18. This tribute to a distinguished American musician, who is in financial straits and who had been stricken with a severe illness, was well deserved, as Bendix has done much for the cause of music in this country. As efficient with the baton as he once was with the bow, he directed part of the concert and won the warm plaudits of a house which probably would have been much larger had it not been for the inclement weather. Among the artists who had volunteered their services were Ada Paggi, mezzo-soprano of the Chicago Civic Opera; Reinald Werrenrath, internationally known baritone; Alice Mock, former Chicago Civic Opera soprano; Grace Nelson, pianist; Lawrence Salerno, radio baritone; Eddie South and his band, and a symphony orchestra of 100 musicians recruited from the Chicago Opera, Chicago Symphony and the Little Symphony.

CARA VERSON'S CAUSERIE RECITAL

Bertha Ott presented at the Cordon Club lounge on February 16 Cara Verson, pianist, in an informal lecture-recital entitled Vistas of Spain. Miss Verson, who will leave shortly for Europe to appear in various Italian musical centres, has found something new and well worth listening to in her causerie recitals. The one under discussion gave us a picture of the music of Spain—its romantic school, its dances and its folklore. Before each group Miss Verson cleverly explained the story of the composition and its musical structure. She then played the numbers with fine understanding of the modern Spanish composers, including Mompou, Turina, Albéniz, Granados, Jose, Cassado, Turina, Falla, Infante and Vina. Her short talk on the outstanding influences of Spanish music—Byzantine, Liturgical, Moorish and gypsy—was as enjoyable as her playing. Both were enlightening for the layman as well as for the dilettante and Miss Verson's excursion through the modern Spanish music brings the hope that next season she will present similar programs of American, German, Italian, French and Scandinavian composers.

AMERICAN CONSERVATORY ORCHESTRA CONCERT

A concert given by the American Conservatory Symphony Orchestra, under the direction of Herbert Butler, at Medinah Michigan Avenue Club on February 18, was listened to by a large audience. The program opened with Weber's Oberon overture, directed by Ellen Loeb, who had won the honor by holding first place in Mr. Butler's conducting class. Then the orchestra gave a rousing performance of Tschaikowsky's symphony No. 6 under its regular conductor. Lucille Turner, a gifted violinist, played the Chausson Poeme, in which she was given able support by the orchestra. Paul Nettinga, a promising tenor from the class of Karleton Hackett, sang Siegmund's love song from Die Walküre with intelligence. Catherine Saurer, a talented pianist, gave a fine account of herself in the Saint-Saëns Africa fantasie. The program came to a close with the orchestra's playing of the Sorcerer's Apprentice of Dukas.

ADOLPHE DUMONT AND WGN ORCHESTRA

Two programs featuring the WGN Concert Orchestra with instrumental and vocal soloists were presented on February 18 by Director Adolphe Dumont. The soloists were Berenice Taylor, soprano, Joseph Vito, harpist, and Sol Nemkovsky, concertmaster of the WGN orchestra. Mr. Dumont must be congratulated for his unhackneyed programs. Numbers seldom heard are given weekly at these concerts over the radio.

ECHÁNIZ AT INTERNATIONAL HOUSE

José Echániz, handsome young Cuban pianist, gave a recital at the International House, University of Chicago, on February 17, winning his customary success at the hands of a discriminating and well pleased audience.

NATHAN MILSTEIN APPEARS

One of the satisfying violinists to be heard today is Nathan Milstein. This virtuoso of the bow gave a recital under the direction of Henry E. Voegeli at Orchestra Hall on February 19. Those who were fortunate enough to hear him play the Handel sonata in D major, the Bach partita in D minor and the Beethoven sonata in G major were more than repaid for venturing out on one of the worst evenings of the year. The inclement weather did not seem to react against Milstein's tone, which was as pure as gold, unusually voluminous and of ingratiating quality. His playing of the Bach partita was in itself sufficient reason for enjoyment. We have heard that number played often but we do not recall a finer performance. Throughout his program Milstein was fêted and we look forward with much anticipation to his next appearance, which will be as soloist with the Chicago Symphony Orchestra under Frederick Stock.

RICHARD CROOKS

will sing his first American performance of Faust at the Metropolitan Opera House on March 3. Mr. Crooks has sung this rôle in Europe.

The Apollo Musical Club celebrated the giving of its 316th concert in the sixty-two years of its existence with a performance of the Manzoni Requiem at Orchestra Hall on February 20. We have heard Verdi's Requiem sung several times by the Apollos with famous soloists of the operatic and concert stage, yet we do not recollect a better ensemble performance. Under the able direction of Conductor Edgar Nelson, they have regained their enthusiasm and improved in tonal volume. The walls of Orchestra Hall literally shook under the stentorian tones of the choristers, yet at no time did they shout the music. They sang the fortissimos as they should be sung, and the unity of thought between the leader and his various choirs was never better demonstrated than at this concert. The choristers anticipated every demand of Mr. Nelson, thus showing the result of his diligent training and careful preparation of a work that still accelerates the pulse when well presented. The best propaganda for the Apollo Club in winning back the affection of the public is singing as they did the Verdi Requiem.

If Mr. Nelson had prepared his choristers well, he also showed his master hand in the choice of soloists, who were recruited from the ranks of young local singers.

Margery Maxwell sang with telling effect the difficult soprano part and she encompassed with ease the highest altitudes. Lillian Knowles is a well routined oratorio singer and her delivery of the contralto soli left nothing to be desired. William Miller sang the tenor part brilliantly. Mark Love was as successful as his colleagues and revealed to advantage his rich bass voice, which he used with artistry. Members of the Chicago Symphony Orchestra added to the galaxy of the night.

SEBALD STRING QUARTET

The first in a series of chamber music recitals by the Alexander Sebald String Quartet at Kimball Hall on February 21, brought the premier American performance of Franz Philipp's quartet in C minor. It is said that the first sketches of this work were made in the trenches during the World War and that it was completed in 1919 and has since been played in various European capitals with great success. This success was duplicated here due not only to the composition itself but to the performance given it by three members of the Sebald Quartet and Elizabeth Moritz, pianist. The Philipp quartet is scored for piano, violin, viola and cello. The balance of the program consisted of the Bee-

(*Continued on page 24*)

Winifred Christie, Scottish Pianist, Is Versatile and Far-Traveled Artist

Exponent of Moor Double Keyboard Piano, Now in United States for Recital Tour, Has Appeared in Many Countries

Winifred Christie, whose name is associated with the Moor Double Keyboard Piano, was born in Scotland and comes of a musical family. The youngest of three girls, Mme. Christie began piano study at the age of four and a half.

"We girls started lessons together, but I showed the greatest interest and after several years, mother concentrated on me," she said. "Stuart MacPherson, considered an outstanding musician and teacher, instructed me in theory, composition and ensemble besides piano. When I was ten years old, mother put me in an ensemble class. I have always thought it a most fortunate circumstance, because in this class I learned trios, quartets and all kinds of chamber music. I played the piano parts for the ensemble playing."

At sixteen she entered a competition at the Royal Academy of Music in London, and was awarded the Liszt Scholarship, founded in memory of the great pianist and composer. The fellowship is for five years, entitling the winner to three years of study and two years of travel. While at the academy she studied with Oscar Beringer, a Tausig pupil.

Although she had appeared in recitals as a child, making her initial public appearance at the age of five and a half, Mme. Christie mentions as her first recital the one she gave in Queens Hall, London, when she was about eighteen. She made such an impression that afterward she divided her time between concert work and interpretation with Harold Bauer.

WINIFRED CHRISTIE

HAS TOURED AMERICA REPEATEDLY

"In 1915 I launched upon my first American concert tour. Instead of the scheduled three months, I remained in this country three and a half years, returning finally to England at the insistence of my family. I faced my first American audience in Boston, where I was soloist with the symphony orchestra."

Mme. Christie was shown the double keyboard piano, a new invention of Emanuel Moor, Hungarian pianist and composer, in 1922. It took her only a short time to grasp its mechanism. A year later she and Mr. Moor were married in London, where the piano was creating interest in musical circles. From that time on she has worked to bring before the musical public the possibilities of Mr. Moor's invention.

Mme. Christie is now making an American tour, playing on the double keyboard piano. She landed in this country from Europe last month. Early in the fall she gave three recitals in London, one each in Milan, Paris and Brussels, toured Switzerland and went back to London. She was invited to give a recital at Dartington Hall, that large experimental project in education in Devonshire. As a result of this appearance, she was extended an invitation to participate in a music festival next summer. S.

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Nino Martini Ranks as Favorite in a Radio Poll

Young Tenor of Metropolitan Opera Pays Tribute to His Teacher, Giovanni Zenatello

One of the most recent of the distinctions which this year has brought to Nino Martini is his prominent standing in the third annual radio poll conducted by the New York World-Telegram. Votes were cast by 227 radio editors of leading newspapers and magazines, and the results gave Martini second place, the only radio artist overtopping him being Lawrence Tibbett.

Martini's teacher, Giovanni Zenatello, finds in this still another justification of his choice of Nino Martini as the singer to whom he could pass on the principles of his own art. The mantle of Zenatello has, by personal bequest, descended upon this younger tenor.

"It is natural," Mr. Zenatello said, "that great interest and sympathy should exist between the radio public and Martini, since his unseen audience may feel that they had a great deal to do with launching him as a featured singer of the Metropolitan Opera. He was the first, as you know, to come directly from the air waves to rest there."

The object of this praise, standing by his teacher's side, put in, "The radio listeners and the Metropolitan audience—all the audiences, should know my appreciation for the part Mr. Zenatello has had in whatever success has come my way. He is a staunch friend as well as an invaluable instructor."

Mr. Zenatello smiled. "We are talking about you, not me," he told his eminent pupil. "This year alone has shown me what Martini can do. At the Metropolitan he has sung in Rigoletto, Lucia, Boheme and Gianni Schicchi. New York also has heard him in numerous musicales—the Bagby concerts at the Waldorf-Astoria and other exclusive series. And his managers, Evans & Salter, are booking him in concert throughout the country."

"Your teacher's endorsement is all very well," remarked the interviewer, turning to the young tenor. "What have you to say for yourself?"

"Very little," replied Martini, laughing,

GIOVANNI ZENATELLO and NINO MARTINI

"there is one thing you might mention, though—an incident in my radio work that gratified me. I have here a telegram which I received the other day from the American composer Charles Wakefield Cadman."

He handed the interviewer a message which read, "Deeply appreciated your beautiful interpretation of my song. Cordial thanks," with Cadman's signature at the end.

"You understand," he said, "I am not showing you this to boast. It is only that I admire Mr. Cadman's work a great deal, and his commendation means much to me." The telegram was sent to the tenor following his singing of The Land of the Sky Blue Water on the President's Birthday Broadcast.

M. L. S.

Providence Has Varied Musical Fare

Eddy Brown and Clarence Adler in Sonata Recital—Nelson Eddy and Vladimir Horowitz Presented in Solo Events

PROVIDENCE, R. I.—Eddy Brown, violinist, and Clarence Adler, pianist, gave a sonata recital in the Music Mansion, under the auspices of the Chamber Music Society of America. The program consisted of sonatas op. 12, No. 1 Beethoven, op. 78, Brahms and op. 18, Strauss. Musical and historical comment was made by Beth Brown.

The Civic Music Association of Pawtucket presented Nelson Eddy, baritone, at a concert which taxed the seating capacity of Elks Auditorium to the utmost. Mr. Eddy is phenomenally gifted and amply fulfilled every expectation of him. He has a voice of wide range and power with an appreciation for tonal values. His phrasing is thoughtful and his diction excellent. These qualities are combined with a fine stage presence. Theodore Paxson at the piano furnished unusually fine accompaniments.

The Chopin Club at its fourth musicale of the season, in the Plantations Club Auditorium, offered Evelyn Clark, contralto, Christine Gladhill, accompanist; a trio, Margaret Prew, flute, Barbara Smith, cello and Louise Winsor, piano; Leroy Goodwin, tenor, Mrs. Goodwin accompanying, and Bertha Woodward, pianist. Later at a musicale-tea in Churchill House Rene Viau, pianist, appeared, as did Elsie Lovell Hankins, contralto.

HOROWITZ IN RECITAL

The Community Concert Association presented Vladimir Horowitz, pianist, in the Metropolitan Theatre. The program was an unusual one. Clarity, refinement and reserve were characteristic features of his work. His Beethoven was particularly sensitive, his Brahms of many shades of meaning and his Chopin, a delight. Particularly well liked was the Liszt Funerailles and the Petruschka of Stravinsky. For encores he played waltz in A by Brahms and a Mendelssohn etude.

The Schubert Club had as artist for guest day in the Music Mansion, Juliette Arnold of New York. Her program included sonata op. 57, Beethoven: variations and fugue on a theme by Handel, by Brahms; Debussy's Pagodas, La Soiree dans Granada and Jardine dans le pluie. Mrs. Arnold delighted the large audience with playing that was impeccable as to technic. Her tone was warm and full. It was a stunning program beautifully played.

The University Glee Club (Berrick Schloss, director) offered at its concert in Memorial Hall a program that called forth its best efforts in expression. Louise Bernhardt was the charming and musicianly assisting artist.

LOCAL ORCHESTRA HEARD

The Providence Symphony Orchestra (Wassily Leps, conductor) played a varied program of shorter numbers at the third concert in the Metropolitan Theatre. Kay Miller, harpist, was featured in Choral Variations by Widor. Florence Newell Barbour, the wife of the president of Brown University, was represented on the program with three pieces of the Chamonix Suite, delightfully orchestrated by Wassily Leps, and Max Bruch's concerto for violin and orchestra was played by Samuel Gardner, violinist.

Arthur Hitchcock, pianist and professor of music at Brown University, gave a recital in Alumnae Hall before a large audience. He proved himself a fine technician in the long and difficult program, his playing being both crisp and brilliant. Of the several groups the modernistic one was the most delightfully played.

B. N. D.

Riverdale Country School Gives Program

The Glee Club of the Riverdale Country School, Riverdale-on-Hudson, N. Y., gave a concert at the Hartley House Music School, New York, on February 16. The program opened and closed with the School Song (Hutcheson) and the Riverdale Motto Song (Mannes). The chorus sang other numbers by Rubinstein, Palmgren, Work, Arcadelt and Franck and an arrangement of a Czechoslovakian dance song by Krone. T. V. Broadstreet offered baritone solos, Jack Stoll played three piano pieces, and the Hartley House Music School Trio (Boris Constantinoff, George Ames and John Bocskay) were heard in Haydn's trio No. 1 in G, for piano, violin and cello.

American Academy Presents Two Plays

Trifles by Susan Glaspell and Hotel Universe (Barry) were interpreted February 9 at the Empire Theatre, New York by the young actors from the American Academy of Dramatic Arts. Understanding and finish characterized the performances, the stage settings creating appropriate atmosphere. The first play enlisted the following, named in the order of their ability; Helen Canavarro, Alice Howard, J. Richard Jones, Richard McKay and Robert Gray.

The second play, recalled from its Broadway presentation of a few seasons ago, represented anytime and anywhere, the actors being puppets who played their parts as if moved by unseen spirits. Jean Casto, Francis DeSales, Drina Hill earned approbation; others in the cast were Richard Anderson, Sylvia Forester, David Windsor, Glenn Sherman, Muriel Wright and Hume Cronyn.

F. W. R.

Milstein Purchases Former Dancla Stradivarius

Nathan Milstein, young Russian violinist, now making his fifth American tour, has purchased the ex-Dancla Stradivarius from the Wurlitzer Collection. This celebrated instrument was made by Antonius Stradivarius in Cremona in the year 1710, in what is known as the "golden period" of the great violinmaker's life. It formerly belonged to Charles Jean Dancla, French virtuoso and professor at the Conservatoire of Paris, who died in 1907. Subsequently it was acquired by Rodman Wanamaker and was one of the instruments which he intended for use in his own symphony orchestra. After his death all his instruments were purchased by the Rudolph Wurlitzer Company. This violin, though made 224 years ago, is said to be practically in the same condition as when it left the workroom of Stradivarius.

Stuart Ross Accompanies Two New York Artists' Recitals

Stuart Ross was accompanist for Lewis Emery, baritone, in his New York recital at Town Hall on February 24. On February 25 he was at the piano for Crystal Waters in a program at the Barbizon, New York.

Mr. Ross is occupied with his private class in New York and his students at the Emma Willard School, and has in addition so extensive a recital schedule of his own that he will act as accompanist only to Rosa Ponselle for her engagements in the East until her concert of March 5 in Schenectady, N. Y. Mr. Ross will rejoin Miss Ponselle after her return from the West Coast, meeting her in Pittsburgh, Pa., the middle of April.

Gloria Perkins Plays Under Hans Kindler in Reading, Pa.

READING, PA.—The Reading Symphony Orchestra, under Hans Kindler, gave their twenty-first season's second concert on February 18. The soloist was Gloria Perkins, ten year old violinist, daughter of Mr. and Mrs. Clemmett Perkins of Montclair, N. J., and a pupil of Louis Persinger.

Orchestral numbers were one of the Mozart Cassations, the Dream Pantomime from Humperdinck's Hansel and Gretel, Schubert's Moment Musicale and the polonaise from Rimsky-Korsakoff's Christmas Eve. Mr. Kindler is one to galvanize an ensemble into effects vivid, sombre or delicate, according to his will. He has trained the Reading players to precise response to his baton and their combined tone is an obedient instrument of his musical behests. Their playing on this occasion bespoke an orchestra in fine fettle and conforming to a masterful and musicianly leader.

Little Miss Perkins was heard in the Mendelssohn concerto in E minor, achieving an unqualified success. Her performance had attributes usually reserved for artists of more mature years—restraint, discrimination of dynamics and a wealth of poetic temperament. Her technic never faltered, and she shows fully justified confidence in this direction. Although lengthy applause was her portion, she did not grant an encore. The next program of the Reading Symphony Orchestra takes place on March 18, when the Reading Madrigal Society will assist.

G.

Lilias Mackinnon Heard in Seattle

Lilias Mackinnon, pianist and lecturer, at present touring the Western states, opened her present tour in Seattle, Wash., as soloist with the Seattle Symphony Orchestra under Basil Cameron. Her Seattle lectures include a course of four on the memorizing of music and The Secret of Memory, presented by the Ladies Musical Club Auxiliary, at the Women's University Club, after which Miss Mackinnon left to fulfill engagements in Vancouver, B. C., Can., and San Francisco.

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Eidé NOR

"A happy illustration of **A PRIMA DONNA'S SUCCESS IN THE DIFFICULT**

NEW YORK WORLD-TELEGRAM
FEBRUARY 15, 1934.

Eide Norena Triumphs in Recital

Proves in Song Vocal Ability Marking Her Work in Opera.

By PITTS SANBORN.

AN enthusiastic audience in the Town Hall yesterday afternoon welcomed a distinguished recruit to the goodly fellowship of recitalists. It was Mme. Eide Norena, the admired Norwegian soprano of the Metropolitan troupe, who proved her excellent fitness in a field with which she had not been previously associated in New York.

The writer had heard Mme. Norena with satisfaction as an opera singer both at the Paris Opera and at the Metropolitan. It was with even greater satisfaction that he watched her come through the more minute and severe ordeal of the song recital with flying colors.

At Home in Intimate Domain.

Mme. Norena's voice, of ample volume and compass, has the peculiarly crystalline quality which characterizes some of the best northern voices. But it is by no means an icy glitter that pervades her tones. The middle range is even particularly appealing.

As a rule her voice is easily produced and in absolute control. Her understanding of it seems to be thorough, and she rarely attempts a hurdle that she fails to take with complete success.

She is evidently quite as much at home in the intimate domain of the song as in the broad terrain of opera. She has nothing to fear from the critical microscope, and all that she does is marked by a penetrating sense of style and a fine and exacting taste.

In an opening group devoted to Handel, Donaudy and Mozart she sang Pamina's air from "The Magic Flute" (in an Italian translation) in a way that perhaps has not been equalled here since Emmy Destinn. She also did Blondchen's air from "The Escape from the Seraglio" (in a French translation) with admirable agility and phrasing. Of uncommon charm also was Donaudy's "Spirate pur spirate."

Renders Famed Jenny Lind Piece.

Four songs by Gabriel Faure and one by Debussy followed. Faure's "Adieu" was a brief masterpiece of singing, and the last stanza of his "Clair de lune" brought such a fusion of poetry, music and vocal art as one is seldom privileged to meet with.

Other especially memorable singing occurred in Schubert's "Wohin?" the "Kling" of Richard Strauss, and a concluding group of Norwegian lyrics by Grondahl and by Grieg.

Still another remarkable achievement was the Norwegian cattle-call which Jenny Lind made international and Marcella Sembrich revived some years ago. This was one of several additional numbers and encores that the audience insisted on.

BOSTON TRANSCRIPT
February 7, 1934

Voice of Beauty With Songs to Suit

JORDAN HALL was practically filled for the concert of Eidé Norena, soprano of the Metropolitan Opera Company, last evening. The audience was highly appreciative, requiring the repetition of a number of songs. It was a program of first quality that the singer had assembled; there was not a single song present that one would not be glad to hear frequently. Nor were many of the songs at all hackneyed. She began with airs from Handel and Mozart, with a song by Donaudy thrown in for good measure; continued with French songs by Fauré and Debussy; went over to German with songs by Schubert, Marx and Strauss, with one French song by Liszt; concluded with Scandinavian songs by Gröhndahl and Grieg.

Miss Norena's voice is a light soprano of the most liquid purity. By the sheer beauty of its quality it continued freshly to charm the listener through each successive song. Her use of it is the full equal of the voice itself—a technic well nigh impeccable. One recalls with pleasure the accurate agility with which she placed the tones in the difficult florid passages in the Mozartean airs (an air sung by Pamina in "The Magic Flute" and one sung by Blondine in "Die Entführung"). The flawless technic here was almost more than of an instrumental player on a keyed instrument than of a singer. To pleasing voice and skilful technic she further adds musicianly qualities matching these two on every count.

Consider first the purity of line which Miss Norena maintained in all her songs. That sense of purity was not lost whe her the line was entirely lyrical, whether it rose to the dramatic, whether it leaned toward the more flowery side of the art. Consider next the restraint, the poise, which she brought to every single song; with it the excellent proportioning of effect throughout the length of the entire concert. Thus the climaxes were very few, followed each other at not too close intervals, were present in order of increasing intensity. One had begun to think that the voice was one of such lightness that a real climax was impossible, when the last verse of Schubert's "Du bist die Ruh'" brought notable heightening of effect. Note (as an aside) that the foil came at once in the same composer's tripping little "Wohin?" A little higher than in Schubert the singer went with Liszt's highly expressive "Oh! quand je dors." And one thought one had surely reached the singer's limit with the passion of Marx's "Hat dich die Liebe berührt." But she was able to go much further with the bravura-like abandon necessary to Strauss's song, "Kling." It is to be noted incidentally, that for every other encore Miss Norena repeated the song that was applauded. This song, however was followed by something other than repetition—Debussy's "Mandoline."

Throughout there was no acting or posing or posturing. The whole was a model of refined directness, straightforwardness and manifest sincerity. Such a combination of voice, technic, intelligence and unmixed artistic feeling is rare.

A. H. M.

"SONGS RAVISHINGLY SUNG"
Boston Globe,
February 7, 1934

NEW YORK TIMES
FEBRUARY 15, 1934.

EIDE NORENA HEARD IN A SONG PROGRAM

Norwegian Opera Soprano Is Cordially Received at Her Town Hall Recital.

SINGS IN FOUR LANGUAGES

Group Drawn From Her Native Land Included—Luboschutz Assists at the Piano.

Eide Norena, Norwegian soprano of the Metropolitan Opera Company, gave a song recital yesterday afternoon at the Town Hall, with Pierre Luboschutz at the piano. Mme. Norena's program included groups in Italian, French, German and Norwegian, among which Mozart's "Air de Pamina" from "The Magic Flute," Fauré's "Poème d'un Jour," Debussy "Fantoches," Schubert's "Wohin" and Strauss's "Kling" may be noted from the first three groups and Gröndahl's "Klövereng" and Grieg's "Det förste Möte" may be noted from the final group.

The intelligence and musicianship with which Mme. Norena projected her rôle of Mimi recently at the Metropolitan, were in evidence in her performance yesterday afternoon. For the most part her singing was characterized by command and restraint rather than by any large-gestured abandon—an attribute sufficiently rare among opera singers' recitals to merit comment. The pure and even quality of her voice lent itself best, perhaps, to things like the Mozart aria and to the Fauré songs, to which she added as encore Debussy's "Mandoline." As her recital continued, however, the quality of the voice itself grew more warm, and this quality enhanced the always persuasive and communicative character of her interpretations and rendered any dramatization external to that created simply by the fine vocal line unnecessary. Mme. Norena had a big and volubly approving audience.

"ONE OF THE RAREST MUSICAL THRILLS OF MANY SEASONS"
Boston American,
February 7, 1934

BOSTON AMERICAN
February 7, 1934

Eide Norena in Rare Musical Treat

Eide Norena, lyric soprano singing at Jordan Hall, provided a large audience with one of the rarest musical thrills of many seasons.

Mme. Norena came announced as a leading singer of the Metropolitan Opera Company. She had, furthermore, appeared here several years ago with marked success as a member of the Chicago Civic Opera Company. Yet most of her listeners last night were quite unprepared for the beauty of her voice and her exquisite singing.

Mme. Norena seemed in this concert the personification of the varied virtues of a great singer. Her voice, to start with, is lovely; though lyric, it was sufficiently bodied for her program of yesterday. The voice is employed with consummate technical skill, so that the tone is never coarsened. Phrases are moulded by a musician sensitive to the subtlest dynamic inflections and to the importance of change in quality of tone to correspond with emotional change.

The line of the phrase is almost never disturbed. Above all, Mme. Norena has the singing temperament, so that there is never any doubt that she means what she sings. So much for her musical attributes. Add to these things an intelligence capable of grasping the significance of the text of a song and imparting it by varied means to the listener, an uncommonly charming manner, and persuasive, feminine beauty of appearance—and you have some of the reasons why the audience of last night could not have enough of Norena's singing.

M. S.

"SUCH A COMBINATION OF VOICE, TECHNIC, INTELLIGENCE AND ARTISTIC FEELING IS RARE"
Boston Transcript,
February 7, 1934

ÉNA Metropolitan Soprano

ND ELUSIVE ART OF SONG INTERPRETATION" New York Sun, February 5, 1934

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NEW YORK

"A distinguished recruit to the goodly fellowship of recitalists. She is evidently quite as much at home in the intimate domain of song as in the broad terrain of opera."—New York World-Telegram, February 15, 1934.

"Warmth and breadth of tone, artistic intelligence and interpretative ability."—New York Herald Tribune, February 15, 1934.

"She looked charming and sang that way, winning excited approval from a large audience."—New York Evening Journal, February 15, 1934.

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WASHINGTON

"Eidé Noréna has so many virtues that it is a pleasure to enumerate them. She has that remarkable combination of a lyric soprano of warm quality with a coloratura of crystal clarity. Her interpretation shows fine understanding."—Washington Herald, January 17, 1934.

"A most winning artist."—Washington News, January 17, 1934.

"Her voice has a cool clarity that refreshes the ear."—Washington Post, January 17, 1934.

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BOSTON

"Not often is a Boston audience privileged to hear singing so tasteful and finished, so musicianly, so adroit and expressive."—Boston Post, February 7, 1934.

"Singing consistently maintained at a high and satisfying artistic level."—Boston Herald, February 7, 1934.

"The occasion was one of esthetic elegance and pleasure. Mme. Noréna is an interpreter of imagination."—Boston Globe, February 7, 1934.

"The audience could not have enough of Noréna's singing. She seemed the personification of the virtues of a great singer. Her voice is lovely and employed with consummate skill. Above all, she has the singing temperament, an uncommonly charming manner and persuasive feminine beauty."—Boston American, February 7, 1934.

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"Madame Noréna on the concert platform is no misplaced opera singer. The art of singing songs is a very important part of her musical make-up."
Boston Herald, February 7, 1934.

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NEW YORK March 3, 1934 No. 2812

With France, Germany, and Italy all trying to dominate Austria, it looks as if that nation may lose everything except its Viennese waltzes.

—o—

Successful outdoor concerts in which the winds are starring with chromatic glissandi and general virtuosity are being managed this winter by Boreas.

—o—

Now that Casals and lately Iturbi have succumbed to the baton (the latter will lead the Philadelphia Orchestra in New York on March 6), conducting is getting to be just an old Spanish custom.

—o—

Forgotten (or nearly so) men of music—Raff, Gade, Nicode, Gernsheim, Svendsen, Moszkowski, Onslow, Sterndale Bennett, Napravnik, Gottschalk, Martucci, Bungert, and some others.

—o—

Debussy's Pélléas and Mélisande now has a regular annual following of good size in New York (the work just drew its largest receipts at the Metropolitan) thereby vindicating the persevering judgment of Gatti-Casazza with his yearly performance or two of the French masterpiece. The fact that such an opera as Debussy's keeps a foothold in New York proves that the city's rampant materialism does not prevent a select group from maintaining its ideals in musical art and keeping alive the cult of the beautiful.

—o—

Sir Edward Elgar

Britain is mourning the loss of its most representative musician in the death of Sir Edward Elgar. A life filled with achievement and honors was closed when this sturdy and typically English figure passed from the musical realm which he enriched with a large number of vital and individual creations. His was a career which reached its pinnacle only after a considerable struggle with poverty, lack of easy opportunity for success and national predisposition (at the time) to seek its prophets elsewhere than upon the home heath.

The life-story of Elgar, with its triumphs in middle life and subsequent world-wide renown, coincides with the reawakening of England to its true musical heritage. To the movement for restoring an indigenous musical life, lost after the brilliant achievements of Tudor music and lesser eighteenth century creative exploits, the example of Elgar undoubtedly gave an important impetus. It is true that there were other Victorian musicians of solid worth, such as Stanford, Parry and Sullivan, but in scope of activity and in successful cultivation of large-scale choral and symphonic forms, the man who later came to represent England as its unique spokesman was supreme. The long dominance of Italian opera, Handelian oratorio and salon music was broken when there appeared a figure who could speak a native speech with force and grace. In his later years, Elgar turned to chamber music with eminent success, but it was undoubtedly his mastery of choral writing in a day when this was the most popular form of English tonal activity that helped him to speedy eminence.

In his creative output, as has been remarked by various commentators on Elgar, there was both a strain of nobility and largeness of utterance, and on occasion a certain tendency to trivial and even banal lyricism. This doubtless explains the fact that he could succeed both with works of large structural scope and with tidbits such as Salut d'Amour. It was natural that he should stand apart from the international movement called "modernism," if by that is meant merely a distortion of accepted harmonic and rhythmic procedures. But in his sturdy originality and honesty he produced many works that are individual in a higher sense and promise to outlive experimental efforts.

That Sir Edward was a master of orchestral technic was early revealed in his Enigma Variations, which have a fascination even for virtuoso conductors, and the note of modernity is potent in his Falstaff symphonic study, too little heard today. The choral works, such as Gerontius and The Apostles, have doubtless suffered from the present tendency away from large-scale performances to the chamber variety and also to the revolt against Romanticism, but the rehearing of the former work in New York several seasons ago showed that it still has the stature of a masterpiece.

The symphonies, the violin and cello concerti and the chamber music of this composer have shown a tendency to wear well and to hold interest for audiences on their occasional performance outside of Great Britain. These works have both their enthusiastic adherents and their detractors. The latter while admitting the structural merits, find a certain lack of the utmost thematic significance and of the ultimate selective passion, felicity and force of expression which abound in music that captivates a more widespread public. Yet the works loom large in the product of this century, when first-rank figures are fairly inconspicuous, and it is safe to allot them a place in the eminent company of the present day.

In his pronounced nationalism, Elgar represented both the best and the more obvious facets of this influence in music. Like Kipling in letters, this composer did not disdain the occasional piece designed to celebrate some anniversary or memorable exploit in British history. His position as official composer to the royal house made such music a natural part of his output, but it is significant that he gave the world one of its best marches when he wrote for Edward VII's coronation, and profoundly moved by the sacrifices of the World War, penned many years later a poignant lament for the fallen. It was typical of his genius that he could be stirred by big things. Great moments produced some of his finest inspirations. And in this guise the world will remember him—as a great-souled gentleman of the tonal art, whose music may sometimes seem to us a little too cheerful, too unconquerably optimistic, but never descending to the merely smart and superficial, and in those rarer moments revealing one of the noblest voices of his time.

—o—

Hotel Music Fight Renewed

The legislative committee of the American Hotel Association decided after an all-day meeting in Atlantic City, N. J., on February 20 to renew its fight against paying composers adequately for the privilege of using copyrighted music. Specifically, it authorized the committee counsel, Frank A. K. Boland of New York, "to prepare a bill for submission to Congress to correct alleged existing evils in the present copyright music situation," as an Associated Press dispatch phrases it.

The "evils," from the point of view of the hotel men, doubtless consist in having to pay a fee to the American Society of Composers, Authors and Publishers in order to play popular music by the members of the organization in its dining rooms and dance salons. Furthermore, the professional hosts of the country probably feel irked at the court decision which makes it an infringement to supply copyrighted music to their guests' rooms by means of individual radio receiving sets without paying anything for the privilege.

It would certainly be a slight saving in the annual budgets of these eminently businesslike gentlemen if they could dispense the higher type of ballads or popular concert music gratis to diners via their string ensembles, or tantalize the toes of dancing couples by means of torch songs hummed by their jazz band crooners—all without paying for the use of the material. And it would be an irresistible inducement to sojourners in their caravanserais if they could enjoy in their rooms all these and other favored ditties without contributing to the living expenses of the composers who are toiling to supply these melodies. But it would be a little hard on the last-named individuals, who after all are only human in requiring occasional sustenance and covering against the cold.

Perhaps we are wronging the estimable innkeepers of America. It is possible that they are willing to contribute and are simply showing us more or less tearfully their depleted pockets. But this sort of lachrymose plea will hardly receive credence in these boom days when it is generally admitted by hotel and restaurant *entrepreneurs* that feasting and fun have taken a new lease of life over the prostrate form of that slain dragon, Prohibition. Also, we believe, hotel prices are rising or are due for boosting.

We hope that, if the bill does reach the inquisition chamber of a Congressional committee, some vigilant friend of the musical cause will be on hand to point out this and a few other discrepancies in the sad plaint of the embattled warriors of hoteldom. If the previous activities of the American Society are any criterion, they will not take this latest assault in a supine position.

—o—

Monsieur Ravel Is Pessimistic

One of the eminent figures of the day in composition, Maurice Ravel has lately uttered dark and lugubrious laments anent the state of things musical. He sees various woes afflicting the opera, the gramaphone and the sound film. It is true that this composer has nothing particularly to complain about so far as international popularity and even best-selling qualities are concerned, for his Bolero ran the gamut of the world's ballet theatres and concert halls and is now fulfilling its final phase as material for the jazz orchestrators. He has also practised the art of composition in more recent years with a keen eye to business. When Ravel produces a concerto, for example, it is not put forth as so much music; it is an exclusive vehicle for the talents of M. So-and-so, who doubtless pays a substantial sum for the privilege. Not long ago he also concluded a deal for Hollywood use of some of his melodies.

Nevertheless, in commenting upon the idiosyncrasies of the younger composers, the witty French ironist becomes mellow and sheds a tear over their dubious prospects. His diatribe, published in the Paris Excelsior and widely quoted in various Gallic musical journals, is as follows:

"The time has not yet come to attempt to define the tendencies of our youngest composers. Yet, a few significant symptoms are apparent. *Les jeunes* can be divided into two diverging groups: on the one hand, the first post-war lot, consisting of anxious, unsociable, rather aggressive youths, faced with the necessity to make a fresh start after the general upheaval. They were instinctively impelled to break, brutally, with the traditions of their elders, to adopt an iconoclastic attitude. In every revolution there is, unavoidably, a period of destruction pure and simple. So, for a time, we had an outcrop of demolition gangs, and success came to these speedily. Some of their members were genuinely gifted; but often the violence of the gestures was too deliberate.

"Came the moment when their work was done. They had broken with the luxury art of the past, steered towards grimmer, starker, harder ideals. And now comes, on the other hand, the generation of younger men who will build on the ground thus cleared. Most of these are in their early twenties at most. Their teachers discover in them a number of common tendencies. They are neither pioneers nor experimenters; their main concern is to acquire good craftsmanship. They work more than their elders, but produce less. They are in a very difficult position: circumstances deprive them of most modes of expression on a big scale. The lyric theatre is dying; economic conditions preclude the use of big orchestral or choral forces. Music's only hopes of salvation are in the wireless, the gramophone record, and the sound film. But, for the time being, record publishers will have nothing to do with music which has not yet scored successes, and sound-film producers throw up their hands in horror at the notion of inviting the co-operation of real musicians. I admire the optimistic and steadfast spirit in which these youths embark on their campaign against the surrounding indifference. There is every reason to trust that they will succeed."

Perhaps we err in our interpretation, but this homily sounds like the kind of thing with which school authorities speed their charges out into a callous world. A sort of benediction before the battle. But may not *les jeunes* also hope for the good fortune of producing a masterpiece such as Daphnis et Chloë or at least a highly successful pot-boiler like Bolero?

VARIATIONS

By Leonard Liebling

Four Saints in Three Acts still has the town divided in opinion as to whether the work represents serious art or downright burlesque. Meanwhile, good-sized audiences have been in attendance at the Gertrude Stein-Virgil Thomson show and seemed to mix their puzzlement with real enjoyment.

Enough has been written about Miss Stein's literary manner to make its aberrations familiar even in circles which do not read her books. No more ink need be spilled in excoriating, ridiculing, or parodying Miss Stein. It is generally agreed that only the "supersensitive" and "initiated" understand what that lady is driving at, and they have most selfishly withheld their knowledge from us addle-pated dullards. The secret has been kept even as regards Four Saints in Three Acts. No one offers an explanation as to its meaning, and most of the listeners do not seem to miss a meaning. One wonders whether the stupidity is really not that of the auditors. Perhaps Miss Stein has an exquisite sense of humor which she is gratifying with almost crushing cruelty.

Some enthusiasts have made much of the fact that even without sense, the Stein text lends itself admirably to musical treatment of various rhythms. That method is not new. "La, la, la, la," "fol de rol," "hey nonnie nonnie," and similar syllabic successions were old stuff to composers long before Miss Stein's genius shed its beneficent light over literature and music.

Anyone can supply sounds that go well with music. Even children do so when they invent singsong doggerel for tunes they know or invent. Try it yourself, and you will be surprised to find that you too are an operatic librettist.

No composer could fail in the test to write a hymn tune, canzonetta, aria, dirge, ballad, or dance song on this text (with permissible alterations in punctuation):

Da, da, da, da, da,
Da, da, da, da, da,
Da, da, da, da, da-da,
Da, da, da, da, da.

Also available is this stimulative textural thought:

Pliant came the long haired sea to flaming rest;
Oh, plumber, please, be sure to bring your wrench;
The eggs are green and blue for Eastertide;
By halidom, the clock is chiming four.

* * *

Virgil Thomson's music consists of snatches of tune, all simple, primitively rhythmed, sketchily orchestrated. Some of the score is passingly pretty or momentarily hymnal. None of it carries a sustained lyrical line or organic continuity. A few episodes are intentionally comical and achieve their effect without employment of subtle humor. Altogether, the not too critical listener may find much to like in the churchly interludes and jolly jingles that alternate in this queer concoction from Mr. Virgil's pen. The entire work is not opera, but at the moment of writing, I am not able to give it any recognizable definition. It is to be hoped however, that our librettists and composers in general will not be inclined to form a new school based on the example of Four Saints in Three Acts.

* * *

Five Sonatas in One Recital is another art manifestation which makes many a listener go ga-ga, as Miss Stein could well say.

* * *

The American Lutheran is a highly dignified and sympathetic publication which aims to help pastors of that faith with their problems of sermonizing, publicity, finance, church architecture, and decoration. Recently a new kind of query reached the "Question Box" of the paper, as follows:

Dear Sir: . . . My organist insists upon dragging his fingers over four or five keys, like an upward run, at least twice in each hymn stanza. He will not play the harmony as is, but manufactures harmonies of his own, with many fancy chromatic chords. His harmony is always thin, and lacking the power of the original as given in the hymn book. . . . He uses his tremolo too much, and drives everybody nearly to tears by his abuse of the chimes. Now he insists upon adding a Vox Humana stop to the organ. If I chant the ommunion Service, as I do at our German Communion, he chases me on the organ, keeping about one note behind me. Should intoning be accompanied? He wants to play fancy chords while I read the Scripture Lessons, and I find it hard to stop him. What shall I do?

DESPAIRING PASTOR.

The understanding and helpful answer of the editors was this:

You have a problem. Organists with insufficient training like to do those things. The flip of the finger over several keys, known as glissando, has been popularized by the radio comedians Jake and Lena, and organists devoid of taste are doing it in church. The same thing is true of the man who injects shaving-parlor chords into a hymn, and Sweet Adeline harmonization, and dominant-seventh Amens, and too much tremolo. . . . I should not permit him to play dizzy chromatics, or anything else, during the Lessons and prayers. What is to be done? Tell him in the gentlest, but most priestly manner, that all these tricks of the jazz radio organist are utterly out of place in church, and annoy everybody but the man who is guilty of them. Tell him that the church service is a very serious matter, and neither the time nor place for such vulgarisms.

* * *

Isidor Achron, pianist, who used to be accompanist for Jascha Heifetz, has a brother, Joseph Achron, violinist, who recently gave a concert in Gloversville, N. Y., with an accompanist named Heifetz. . . . If you can get that straight in a single reading, you have a contrapuntal mind and talent for composing fugues in eight parts.

* * *

In daily paper cables from Europe one reads that a Spanish tenor refused to sing before a "papered" house. That vocalist showed unusual discernment, as concert visitors who do not pay for their tickets are usually the severest of critics.

* * *

I cannot resist the temptation to quote a correspondent's letter which appeared in the New York Times a few days ago.

New York, February 20, 1934.

To the Music Editor:

I have no dispute with Melchior. Nor do I disagree with Althouse. The point which has been neglected in this historic discussion entirely is one of salary. If Wagnerian operas are cut, it follows that salaries must be cut too. For example, in the case of the opera Siegfried, there's really no necessity to cast any one in the title rôle of Siegfried. This part can easily be eliminated, thus cutting this salary completely. The dwarf, Mime, in this opera tells us all about this character, his boyhood and his behavior.

Following this same economy, let Mime, instead of Siegfried, cause the death of the Dragon. The life of this terrible monster is merely prolonged until the third act, wherein he swallows Mime and dies of acute indigestion.

The elimination of the rôles of Brünnhilde and the Wanderer would in turn save the use of many instruments in the orchestra, particularly the French horn, which plays backstage and receives an extra fee. The voice of the dragon can be eliminated by the use of a phonograph record.

Thus all of the parts in this opera, save that of Mime, may be simply, but surely, eliminated, without inconvenience to any one, and at a great saving to the Metropolitan Opera Company, assuring us of a season next year.

For the past two seasons I have had the great privilege of interpreting the rôle of Mime at the Metropolitan Opera House.

MAREK WINDHEIM.

* * *

Some Greater New York recitals for March will be by Lotte Lehmann, Frederic Freemantel, Victor Chenkin, Spalding-Gabrilowitsch, Menuhin, Beryl Rubinstein, James Friskin, Gieseking, Eddy Brown-Clarence Adler, Maria Olszewska, Ignace Hilsberg, Tito Schipa, Mary Lewis, Sophie Braslau, Gertrude Kappel, Harold Bauer, Toscha Seidel, Armand Tokatyan, Elisabeth Rethberg, Felix Salmond.

* * *

Things are looking up for art in America. There is a Municipal Art Exhibition in New York at which Mayor LaGuardia delivered an address; and Mrs. Franklin D. Roosevelt made a speech over the radio last Sunday recommending contributions to the guarantee fund of the Philharmonic Orchestra.

* * *

About a year ago, Variations published a set of clever light verses called Rehearsing the Ring. They were written by Betty Belcher, member of the ballet at the Metropolitan Opera House. This week the muse stirs that author again and she presents this department with some lines appended herewith.

METROPOLITAN SURPRISE PARTY (MARCH 11)

At this point in the season's repertoire,
There comes the time that I've been waiting for.
Away with Tristan, "Riggie" and the rest,
The Met is going silly with a zest.
Perhaps Ponselle will do a Sally Rand
Or better, Tibbett, mm—would that be grand!
And Melchior would make a swell Mae West.
Imagine swaying that Teutonic chest!
Well, stranger things have happened. I recall
That Lily Pons a tough and hard Apache made,
And before my appetite began to pall
The ballet mixed a cake of angel grade.
Here's looking forward to the Ides of March,
I long to see them all without their starch.

A sign of the times: "A workers' chorus for the singing of labor and revolutionary songs of all lands at labor demonstrations and celebrations has been organized in New York by Rebel Arts at its headquarters, 22 East Twenty-second Street."

* * *

Germany, having banned the music of the old and new Jewish composers, is finding royal substitutes for them. Breitkopf and Härtel (Leipsic) announce publication of a number of works by Frederick the Great and Prince Louis Ferdinand of Prussia.

* * *

One is impressed, however, with the demand of Melos (monthly musical journal of Mayence, Germany) which says in its recent issue that "every concert given in the Fatherland should present at least one new modern German composition."

* * *

T. W. sends a clipping from the Memphis (Tenn.) Commercial Appeal, and adds: "Who says the Government is not sponsoring opera performances?"

The clipping informs a properly awed world that "a CWA 'grand opera' company is giving government sponsored performances for small towns in the Ozarks area. "Half a dozen professional singers in the troupe get thirty-five cents an hour for twenty-four hours a week of rehearsing and singing."

The pay totals $8.40 per week. While that is not much, it is exactly $8.40 per week more than many government-unsponsored opera singers are earning at present. One of them says that "CWA" stands for "Cutting Wages of Art."

* * *

P. Hal Sims, famous bridge expert who went on the air as "guest" at a radio session given by Ben Bernie, the jazz band leader and comedian, wrote to Variations: "I am scheduled to ask that gentleman of the baton some musical questions, but I know not a thing about the tonal art or its personages. I would like to floor Mr. Bernie if I can, as I understand that he intends to jibe at me on the subject of bridge, which he thinks he understands. Can you help me out with some questions to ask Ben?"

Mr. Sims, at his broadcast, inquired of Mr. Bernie:

"What is the difference between a Mozart adagio and an adagio dancer?"

"Do you know the Martini Gavotte or do you prefer his cocktail?"

"Did you study conducting or do you just guess at it?"

"How do they select Wagner singers, by square measure or weight?"

"Is a saxophone player loved by his family?"

"Is it true that jazz conductors often turn their backs on the players because they cannot look them in the face?"

* * *

It is a hard winter. There will be two Parsifal performances at the Metropolitan this spring. . . . Apropos, the New York Times says that "Fred" Leider will sing Kundry. By inference, "Frieda" Schorr probably is to do Amfortas.

* * *

Recently when I tried to write about "native American composers," the typesetter made it read "naive American composers," and the cynical proofreader remarked: "I corrected the mistake most reluctantly.."

* * *

England loses a serious knowledged, high minded, cultured composer in the late Sir Edward Elgar. True he did write such best selling stuff as the Pomp and Circumstance marches and the Salut d'Amour, but against that the world can weigh a fairly lengthy list of important Elgar works—two symphonies, Cockaigne Overture, Enigma Variations, the violin and cello concertos, the Dream of Gerontius, The Apostles, Caractacus, string quartet, piano quintet, etc. Elgar had something to say, he said it with fine taste and workmanship of distinction, and he progressed along the great line of Bach, Beethoven, Brahms, and Wagner. England's most important composer of the past fifty years was Sir Edward Elgar.

* * *

From the Musical Courier of April 3, 1907: "Sir Edward Elgar occupied a box at Carnegie Hall on Sunday afternoon when the New York Symphony Orchestra played his Enigma Variations. He listened with his eyes closed, but his ears open, it may be presumed. Two boxes away sat Joseffy, who is a warm champion of the 'English Brahms.'"

* * *

A kind contributor sends horoscopes of famous musical persons, and offers to compile a similar augury for the writer of Variations. He declined on the ground that he has long known he was born under the sign of Shekel the Dollar, with Capricornus the Butt-In converging on Ananias the Liarty. That combination bodes no good.

Toscanini, they say, is to conduct an uncut performance of Tristan and Isolde in concert form with distinguished soloists at one of the spring Philharmonic concerts. Now that's what I call swell. Save your moneys, my loved ones, and mob the box-office when the seat sale is announced. You'll get thrills—and when I say thrills, I mean thrills.

* * *

The other night when I didn't have anything to do (*mirabile dictu*) I mounted my trusty steed, Curiosity, and rode him to the broadcasting studio of the magnitudinous NBC to hear Dick Crooks help Harvey S. Firestone, Jr., tell the world how to tread. It was a fascinating experience, for I had never seen Dick being formally informal before an audience. Before he was called to the microphone he meandered aimlessly up and down the steps of the platform where Bill Daly and his orchestra were snugly ensconced. He hummed a bit, sang mi-mi-mi *sotto voce*, nervously tried to find the buttonhole in the lapel of his dinner jacket to insert the stem of a white carnation given him by the management instead of a laurel wreath (probably because it was more decorative and less expensive) and silently greeted one or two friends with finger waggles. Then Dick sang. Then Harvey Firestone, Jr., (the prima donna of the evening) told the great unseen audience how railroads were flung nonchalantly across these big wide United States. Then Dick sang some more. The orchestra played a merry tune. The audience were told that now they might applaud. And I rowed Curiosity home to bed.

* * *

Isidor Achron went to the WINS broadcasting studio the other day to meet one of the executives. As he was sitting in the reception room waiting, a neat and polished official approached him.

"Are you waiting for an audition?" he asked.

"Yes."

"Come with me." Mr. Achron was led into a studio. "Now, what is your name?"

At that Mr. Achron, one of those rare birds—a practical joker—had an idea. "I don't wish to give my name," he said. "I am called the Unfortunate Singer."

"Excellent. So distinctive, you know. If we can use you, that would be an admirable billing. *If*, I said, mind you." The dapper official laughed. "Is your accompanist here?"

"Oh, no. I play for myself," answered Mr. Achron.

"Ha! Now, do you? Splendid, eh, what?" and his pseudo-British accent deepened impressively.

The Unfortunate Singer, alias Achron, then sang. After it was over, the official said authoritatively, "Your voice registers nicely. Quite. But what we like about you is your piano playing."

"I knew it, alas!" sobbed Isidor Achron with mock grief. "Always—yea, always, I am the Unfortunate Singer. I do not wish to play a piano. I want to sing. Oh, please give me a chance. Please, I beg you. . . ."

"Well, Isidor," said Achron's executive friend behind him, "Up to tricks as usual, you scoundrel."

"Hello, George. Whatcha got there, a double bass?"

I'll bet you, my children, this incident wasn't a practical joke at all but the disrobing of a cloaked inhibition. Here's hoping you don't become a crooner, Isidor. I like you as you are.

* * *

Hans Clemens and his *frau* threw a party last week. The food and the guests were of the best quality. I particularly appreciated a certain *hors d'oeuvre* made of hard-boiled egg and chicken liver and Wilhelm von Wymetal, Jr., the stage director of the Metropolitan. Although my girl friend thought the sherry and Doris Doe were the most delectable items.

I had almost got ready to leave, having sampled all the drinks, food and people present, when they brought in a tray of quaint little interior decorations, Grace Angelau, fresh cocktails, Coenraad von Bos, three-tiered sandwiches, Frank Wenker, Bert and Mrs. Neuer and Francis Perkins. Therefore, not to miss anything, I stayed on and became saturated, mentally and physically.

* * *

I overheard a lady newspaper critic (not Grena: she was ill with a cold that day. First time I've ever known her to miss anything) talking to a very dear friend of my youth. With the celebrity was an adoring satellite from Chicago. In some manner, which I could not catch, Wintter Watts was referred to.

"Oh, you mean Mr. Watts, the painter," said the lady music critic.

"No, I mean . . . ." answered my friend.

"Of course, dear: the famous electrician," said the Chicagoan.

"*No!* I mean Wintter Watts, the American composer!"

"To be sure! The composer! My friend," apologized the lady music critic, "isn't of the musical world, you know."

* * *

I spotted Marek Windheim wearing a black and white plaid muffler last Saturday. An admiring acquaintance commenting upon its decorative quality—how it set off the piquant features of the Met. tenor—asked, "Oh, Marek, darling, is it Scotch?"

"No, my dear. The reason for my peculiar expression is because it's Rye."

Terrible, is what I call it.

* * *

Edging my way through the mob in the Metropolitan refreshment emporium last week during an entr'acte of Tannhäuser when Lotte Lehmann sang Elisabeth, my extended ears caught the dulcet tones of two *dames de New York* in bird-like twitterings.

"Simply thrilling, my dear. . . ."

"Yes, isn't she?"

"Divine! So young, too, and I like the way she manages her train. . . ."

"And doesn't she, though."

"It must be such a comfort to opera singers now that trains are *de rigueur*. Mustn't they have felt old-fashioned when skirts were short and they had to wear long ones. . . ."

"Yes, indeed. It must have made them feel so badly dressed."

"But how comforting now it's the fashion. . . ."

Foreign News in Brief

Czech Chamber Music Festival

PRAGUE.—The first Czechoslovak festival of chamber music will take place in Bad Liebwerda from June 28 to July 1, 1934. Modern works of native and foreign composers are to be performed, as well as old music played on old instruments.

G. B.

Mrs. Owen to Sponsor Westminster Choir Concert

COPENHAGEN.—When the Westminster Choir on their forthcoming European tour appear here, the concert will be given under the patronage of the American Ambassador, Mrs. Ruth Owen Bryan, and the Swedish Ambassador, L. A. Steinhardt.

Raya Garbousova Plays for Bruno Walter

LONDON.—Raya Garbousova, Russian cellist, was engaged to play at a reception recently given by Mrs. Rose Morley, prominent musical hostess. The guest of honor was Bruno Walter.

M. M.

Tokatyan Celebrates Birthday

Armand Tokatyan, tenor, celebrated his thirty-fourth birthday in Green Bay, Wis., singing his sixth concert in seven days.

Pushing on past two languid youths of the period, I heard these potent remarks:

"Oh, no, I don't drink any more now that prohibition's over."

"What's the idea? Have you stopped for good?"

"You misunderstand me. I haven't stopped at all. I mean to say that I don't drink any more."

"That's what you said before."

"But I don't drink any more."

"Any more?"

"Yes, not any *more*—just as much."

As I lighted a well-needed cigarette, a couple of bridge matrons at my elbow contributed the following exhilarating dialogue:

"Now, why do they have that Venusberg scene? It's not done at Bayreuth."

"Strange, isn't it, to do it here."

"I don't believe Wagner ever wrote it. They must have put it in just so the ballet could show off."

"Well, don't ask me. I don't know. I've never been to Bayreuth."

"Oh, my dear, haven't you? You must go some time."

"When were you there?"

"I've never been. But Louise and Fred went one year and told me. It's wonderful. So impressive."

Just at that moment two dignified Opera Club members of the appropriately clothed gender paused beside me.

"Do you like Melchior?"

"Yes, more or less."

"Who do you like better?"

"That chap that sang it last time I heard it. Now, he was good. Absolutely right every way. Just the kind of a voice: a big feller you know. Acted fine and put a lot of zip into it. I think he's much better than Melchior."

"You mean the night you came with me?"

"Yes: that's the time. Who was the feller who sang it? Do you remember?"

"Yes. It was Melchior."

* * *

Has anyone told you the story about a tenor who lives in the suburbs who woke up on the morning of the blizzard to find himself snowed in? Dressing hastily and without breakfast he shoveled himself out of his warm and well-stocked house and after three hours of desperately difficult going finally arrived at the railroad station with four fingers and both ears frozen. When he was told that no trains were running and therefore the morning papers had not arrived, he collapsed into tears.

"How am I to read my New York notices? I must have the papers. I must see what the critics said."

They carried him, still muttering incoherently, to the hospital.

From Our Readers

Attention of Vocal Students

February 22, 1934.

To the Musical Courier:

Perhaps you are acquainted with the Saturday work of the Teachers College High School Orchestra composed of students from the high schools of New York and vicinity. This organization, operating since 1928, has, we understand, been a great help both to the students participating and to the schools from which they come. The success of this experiment has suggested the possibility of adding a choral organization which would perform music in quality comparable to that which is done by the orchestra.

The chorus will be composed of students suggested and recommended by choral directors, as it is only through the cooperation of the directors of music that such an organization can be formed. It is our plan to have this organization supplement the valuable experience they are now receiving in their own schools. Only fine choral literature will be used. We hope to make it possible for the members of the chorus to attend, without cost, certain concerts as a group. The chorus will do some work with the symphony orchestra.

You doubtless will be interested in the activities that we are carrying on here, and we invite you to attend rehearsals at any time. The first meeting of the chorus will be Saturday, March 10, at 9:30 a.m., in the Milbank Chapel of Teachers College, Columbia University, 525 West One Hundred and Twentieth Street. Will you be kind enough to send us in the enclosed envelope, the names of students up to not more than twenty, who, you feel, would be interested in belonging to this chorus and whom you would recommend for it? Since we intend to send each individual a letter, we will need the home addresses. It will also be helpful if you will indicate the part each sings. As the time is so limited we should appreciate having the information concerning these students as early as possible.

Sincerely yours,

NORVAL L. CHURCH,

Assistant Professor of Music Education.

[EDITOR'S NOTE: *Students desirous of joining this chorus should communicate directly with Prof. Church.*]

San Carlo Company Concludes Newark Engagement

Fortune Gallo's San Carlo Grand Opera Company completed the twentieth week of its tour, February 17, at Newark, N. J., where the organization had played during the week at the Shubert Theatre, under the auspices of Mayor Ellenstein's Eight Point Plan for the Return of Recovery. The repertoire for their Newark stay in the order of performances, included Aida, Madam Butterfly, Faust, Rigoletto, Cavalleria Rusticana and Pagliacci (double bill), Lohengrin, Hänsel and Gretel and Il Trovatore.

OBITUARY

Dr. Daniel Protheroe

CHICAGO.—Dr. Daniel Protheroe, composer and conductor of choral music, and prominent both in this country and England, died here on February 24 at the age of sixty-seven. He annually directed the music festival at Harlech Castle in Wales, and was a friend of David Lloyd George and other members of the Druids, British society for the preservation of Celtic arts. Last year, however, Dr. Protheroe remained in this country to assist in the music programs at the World's Fair. His compositions include The Minstrels, The Sweet Bye and Bye, and many cantatas. His best known work was The Crusaders, which was sung on the entry of General Allenby's British forces into Jerusalem at the end of the World War.

Dr. Protheroe was a native of Ystradgynlais, South Wales, and came to this country at the age of nineteen. His last appearance was in Chicago to direct the Welsh Male Choir at Orchestra Hall. He is survived by two daughters and a son.

R. P.

Mrs. Marianne T. Kneisel

Mrs. Marianne T. Kneisel, widow of Franz Kneisel, died on February 19 at her home in New York at the age of sixty-four. Mrs. Kneisel, a native of Vienna, was the daughter of the late Jacob Thoma, a maker of violins. At the Vienna Conservatory of Music she won a first prize. While a student there she met Mr. Kneisel and married him in 1887, giving up a career as a soloist. She came to America with her husband, who served as concertmaster of the Boston Symphony Orchestra, and head of the stringed instruments department of the Institute of Musical Art, New York, and founded the renowned Kneisel Quartet. During the summers Mr. and Mrs. Kneisel taught at Blue Hill, Me. Surviving Mrs. Kneisel are three children, Marianne Kneisel, who has a stringed quartet of her own; Frank Kneisel, solo violinist, and Fred Kneisel, who is engaged in business.

Lt. Thomas Francis Shannon

Lt. Thomas Francis Shannon, for more than a quarter of a century one of the leading bandmasters of the East, and formerly an associate of John Philip Sousa, died at his home in Brooklyn, N. Y., on February 23. Lt. Shannon organized the Twenty-third Regiment Band in 1908. This group always opened the Emerald Ball and inaugurated the Brooklyn baseball season with a concert. Surviving Lt. Shannon are his widow, a daughter and three sons. He was seventy-two years old.

Harry L. Hamlin

Harry L. Hamlin, brother of the late George J. Hamlin, American tenor, died in New York on February 23. He was seventy-one. Mr. Hamlin himself was formerly the owner of the Grand Opera House in Chicago. Thirty years ago he retired from business, left Chicago and moved to New York. He leaves his widow, a daughter, and a brother and sister.

Bertha Wagner

Bertha Wagner, sister of Charles L. Wagner, concert manager, died at her New York home on February 22 after a short illness. In addition to Mr. Wagner, she is survived by a sister, Mrs. Charles L. Stecker, Sterling, Ill., and two brothers, George Wagner, Winnemac, Ind., and Henry Wagner, New York.

Jane Bingham Abbott

CHICAGO.—Jane Bingham Abbott, composer of Just for Today, Along with God, and other songs, died here on February 20 at the age of eighty-three. A great granddaughter of General Rufus Putnam of the Revolutionary War, Mrs. Abbott was born in Charlotte, Vt.

R. P.

Gwendolyn Leo

ERIE, PA.—Gwendolyn Leo, a manager of concerts here for many years, died recently in this city. Miss Leo had been connected with the public schools of Erie for some time.

R. P.

Rudolf Fitzner

VIENNA.—Rudolph Fitzner, once revered Austrian violinist, founder of the famous Fitzner Quartet, and renowned pedagogue, died here at the age of sixty-six.

A. R.

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President and General Manager

CHICAGO NEW YORK

New Work by Sowerby Premiered In Chicago Orchestral Concert

(Continued from page 16)

thoven E minor and the Schubert A minor quartets. The concert was under the management of the Loro Gooch Bureau.

Chicago Daughters Chorus in Concert

February 20 marked the initial public appearance of the Chicago Daughters' Chorus, under the direction of Jacques Homier, at Kimball Hall. Some of the newly organized chorus' worthy aims are to sponsor outstanding talent, to help deserving students through a scholarship fund to be established from the proceeds of its public concerts, and to lend assistance in civic affairs of cultural development. The chorus is a well trained body which sings with enthusiasm and vigor. May Barron, contralto, and Winifred Goodman, soprano, were first-class soloists. The concert was managed by the Donna Parker Concert Management.

De Paul University Students' Recital

Artist students from the piano, violin and voice departments of De Paul University School of Music were heard in recital at the school on February 21. Natalie Rudeis and Samuel Soren, pupils of Serge Tarnowsky, and Barbara Sieben, student of Arthur Becker, were the pianists heard. Michael Francone, pupil of S. Victor Tufigno, and Eugene Kilinski, from the Michel Wilkomirski studio, represented the violin department, and Ray Olech, student of Monica Mast Boggs, the vocal.

Chicago Symphony Concert

At the February 22-23 concerts of the Chicago Symphony Orchestra Mrs. Arthur Meeker informed the patrons that $45,544 had already been raised toward the fund of $70,000 necessary for the continuance of the orchestra. That the music-lovers of Chicago are responding to pleas made in the last month has been manifested in many ways and the audiences at the concerts have increased at least twenty-five per cent. in the last three or four weeks. Large attendance will not only financially benefit the orchestra, but it will also indicate to those who can open their purse strings that by contributing to the support of the orchestra they are filling a public demand.

The concert under review included the lovely Felix Mottl arrangement of the Bach concerto in F major, the Schumann fourth symphony in D minor, the first performance of Les Sowerby's Passacaglia, Interlude and Fugue, Debussy's La Mer and the polka and fugue from Weinberger's Schwanda. Mr. Sowerby is a prolific composer and already eleven of his major works have been performed by the Chicago Symphony Orchestra. Several of his compositions have also been played by orchestras in Europe and the United States. His latest work is a composition deserving a place on the programs of all symphony orchestras. It is short, well conceived and melodious. Its clever handling of the various choirs of a large orchestra and its perfect form are salient factors that contribute in making this work worthy of many repetitions. As the work is neither showy nor bombastic, it only scored a moderate success with the layman, but musicians unmistakably showed their pleasure. Conductor Stock presented the new composition superbly. The other numbers on the program were played in like manner, thus making the twenty-first program one of the most enjoyable of the season.

Chicago Opera Announcements

From the Chicago Grand Opera Company comes the announcement that the board of directors of the company will soon be announced, and that George Woodruff has already been reelected president and has accepted the appointment. It is also stated that Paul Longone has again been chosen as general director and Gennaro Papi as musical director. Both Messrs. Woodruff and Longone left last week for New York, where they will confer with several artists with whom they hold options for next season.

John Sample Students

Arthur Wilkinson, tenor, was special soloist at the Union Church of Hinsdale on January 21, and sang at the Christian Science Church of Whiting during February. He has also been engaged for a number of performances of Charles Wakefield Cadman's White Enchantment.

John Murray, tenor, has been engaged as tenor soloist at the First Presbyterian Church. In addition to this, he may be heard twice weekly over Station WGES with the Presidential Trio.

Diane Quellair, French prima donna, has been fulfilling special engagements in Milwaukee, Wis., and Fort Wayne, Ind.

Arnold Edmonds, baritone, has been selected as soloist for a presentation of Dubois' Seven Last Words to be given at Buena Memorial Church on March 25.

Dan Baker, tenor, is broadcasting twice weekly on Station WGN.

Monte Carlo Ballet Packs Auditorium

Grace Denton is elated over the financial and artistic success of the Monte Carlo Ballet, which she brought to Chicago. Not only were the last three performances witnessed by sold-out houses, but hundreds were turned away unable to secure seats anywhere even though additional chairs had been placed in all the boxes. It is said on good authority that, if possible, Miss Denton will bring the company back for a return engagement before the close of the present season. Several performances may be given during the month of May.

Harriet Case Studio Notes

Harriet Case conducts a class in song repertoire and interpretation on Thursdays throughout the season at the Cosmopolitan School of Music. During the winter term representative songs and arias of the French school are being presented by students of the class and assisting artists. On February 1 William Phillips, of the faculty, offered a lecture on The Origin and Development of French Song and on February 15 Mrs. W. S. Bracken, also of the Cosmopolitan School faculty, addressed the class on the subject of Choosing a Program.

Esther Doty, colored soprano, who has been trained by Miss Case, gave a song program, with Margaret Smith, accompanist, at Lincoln Center. Miss Doty's program included German Lieder, Italian songs and arias and modern Russian and English songs, closing with Negro spirituals.

Norma Chase, mezzo contralto, who occupies the position of soloist in the Highland Park Presbyterian Church Quartet, appeared in a solo group on the young artists' program of the Chicago Artists Association on February. Miss Chase's group included German songs and Rossini's aria from La Cenerentola.

American Conservatory News

Helen Gobble Henigbaum, student of Allen Spencer, gave a piano recital at St. Katherine's school, Davenport, Ia., on February 13. Maxine Trestain, also a pupil of Mr. Spencer, played the Saint-Saens concerto in C minor with the Olivet Symphony Orchestra, at Battle Creek, Mich., on February 28.

Harriet Parker, student of Tomford Harris, was presented in a piano recital in Barrington, Ill., on February 16.

Marian Setaro, mezzo-soprano, sang a group at the annual banquet of the Hotel Women's Association on February 6 at the Palmer House. Gloria Burch Fiske was the accompanist.

Piano pupils of Lillian Heitman were heard in a musicale sponsored by the Women's Club of Blue Island, Ill., on February 18. Miss Heitman comes from the Olga Kuechler studio of the conservatory.

The Sigma Alpha Phi sorority presented its members in a program in the Studio Theatre on February 18.

Piano students of Albertine Nelson and Crawford Keigwin and voice pupils of Carl Songer were heard in recital at Concervatory Hall on February 25.

Chicago Musical College Activities

Adelaide Abbot, from the studio of Mme. Gardini and one of the young artists of the Chicago Grand Opera Company, has left on an extensive recital tour of the West. On February 28 she appeared in Phoenix, Ariz.; March 5 in Yuma; March 7, in Prescott, with later engagements in Tucson and Albuquerque. Mary Metton, also a student of Mme. Gardini, recently appeared before the Edgemore, Steuben, Lion's and Southern Women's Clubs.

Pupils of Mabel Lewis Howatt were presented in recital in the Little Theatre on February 28.

Students of Lauretta McInerney were heard in the Little Theatre on February 18.

Wanda Paul, artist pupil of Rudolph Ganz, appeared as soloist with the Chicago Civic Orchestra on February 25. Miss Paul was soloist at a musicale at the Del Prado Hotel on February 18. Grace Nelson, artist student of Mr. Ganz, was one of the soloists at the testimonial concert to Max Bendix given in the Auditorium Theatre on February 18.

Rae Bernstein, artist student of Glenn Dillard Gunn, who has twice appeared as soloist with the Chicago Symphony Orchestra, will present the first performance in Chicago of the Ravel piano concerto when she appears with the Women's Symphony Orchestra on March 11. Sol Dorfman, also from the studio of Dr. Gunn, only soloist thus far engaged to appear in the popular concerts of the Chicago orchestra, will play the Hungarian Fantasy of Liszt at the last "pop" concert. Dr. Gunn appeared with the Davenport Chamber Orchestra (Herbert Silberstein, conducting) on February 27, playing the Coronation concerto and a Mozart group of soli.

The regular monthly recital by pupils in the preparatory department was given at the Little Theatre on February 16.

Giuseppe Esposito of Pittsburgh, from the studio of Silvio Scionti, played the Saint-Saëns G minor concerto with the Youngstown Little Symphony in Pittsburgh on February 9.

Irene Zinter, director of the Zinter School of Music and artist pupil of C. Gordon Wedertz, presented an organ recital at St. Luke's Church on February 16. Loraine Jacobson, from the same studio, recently played in the Messiah at Bethany Lutheran Church.

Louis Dvonch, pupil of Max Fischel and junior winner of the Society of American Musicians' award, was heard in concert before the Women's Aid on Washington's Birthday. Frederick Dvonch, Juilliard scholarship holder for the past ten years, is to appear at the mid-year concert at the Juilliard.

Herman Devries to Lecture at DePaul

Herman Devries has been engaged to give a lecture at the DePaul School of Music today (March 3). His lecture, Personal Reminiscences of Georges Bizet, will be illustrated by Jeannette Johnson who sings the Habanera from Carmen; Jean Shepard, interpreting the Micaela aria of the same opera. The card scene will be sung by the Misses Johnson, Shepard and Sara Torgoff. Mildred Huls is to preside at the piano.

René Devries.

Dixon Starts Concert Tour

Frederic Dixon, pianist, left New York for a concert tour on February 23, immediately after his broadcast over the National Broadcasting network on the Concert Artists' Hour. His first stop was a recital in Chicago for the Quadrangle Club of the University of Chicago on February 27. This

FREDERIC DIXON

engagement is to be followed by a series of ten appearances in the State of Utah, and the first week in April will find the pianist playing in Los Angeles, Cal., in the music room of the Biltmore Hotel, under the management of Mrs. Nell Klages. Mr. Dixon expects to return to New York the first of May.

I SEE THAT

Carmela Ponselle sang Santuzza in Cavalleria Rusticana at the Stadium, Chicago, on February 17. Newspaper reports set the audience at 8,000, and state that Miss Ponselle took twelve curtain calls.

* * *

On March 4 (tomorrow) Frances Hall and Rudolph Gruen's weekly broadcast of two-piano music from WEAF will consist of three Arensky excerpts and Hutcheson's transcription of the Rakoczy March.

* * *

Jack Firestone, pianist, pupil of Dolores Hayward, gave a recital on February 8 at Rutgers College, N. J., in conjunction with the Madison Trio, of which he is pianist. This Trio appeared at Chalif Hall, New York, under the sponsorship of the Madrigal Society.

* * *

Dr. William C. Carl, Charles Heinroth and George W. Volkel, organists, were heard in the Public Service of Music at the Middle Collegiate Church, New York, under the auspices of the National Association of Organists. A special program was presented under the direction of Herbert S. Sammond, organist.

* * *

While on her annual Southern tour in February and March, Mildred Dilling will appear in Charlotte, N. C., on March 5 on the local Community Concerts Course. Another performance is to be in Asheville, N. C., on March 3.

* * *

Aleksandr Helmann will give a piano recital at Yale University, New Haven, Conn., on March 9. He is to sail for Europe the early part of April.

* * *

Jacqueline Salomons, French violinist, and her mother, were passengers on the SS. Paris, which reached New York on February 15. Miss Salomons will fulfill a concert schedule here.

* * *

Guiomar Novaes gave a piano recital on the Community Concert Course of Great Neck, N. Y., on January 7.

* * *

Michael Bartlett, tenor, is heard on Sunday afternoons over WOR with Pauline Haggard at the piano.

* * *

Recent recital engagements for Ana Drittell, cellist, include appearances at the Music School Settlement, New York, and Seton Hill College, Greensburg, Pa.

* * *

Margaret Reed Dooley, soprano, now in Buffalo, N. Y., her home city, spent last week in New York.

* * *

C'Zelma Crosby and Em Smith, cellist and violinist, with Anastasia Nugent and Annabelle Wood, pianists, gave a joint pupils' recital in the Chittenden Studios, New York, February 17.

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Music Notes From Coast to Coast

BIRMINGHAM, ALA.—In its second concert of the season the Birmingham Civic Symphony Orchestra surpassed all previous efforts, and it is a most encouraging fact to note the growth and development of this young organization. Dorsey Whittington is its conductor. From the opening number, the overture to Oberon, to the majestic chords of the closing symphonic poem, Les Preludes, by Liszt the program was of the hightest quality throughout. Edna Gockel Gussen, pianist, was soloist with the orchestra, giving a brilliant performance of Beethoven's concerto No. 1, with cadenza by Moscheles. The prelude to Lohengrin (Wagner) and Peer Gynt Suite No. 2 (Grieg) were also on the program. A large and heartily enthusiastic audience, in which were people from Gadsden, Tuscaloosa, Anniston, and other Alabama cities, enjoyed the concert.

The Birmingham Music Club introduced the Minneapolis Symphony Orchestra in two concerts here, a matinee, which drew a packed house consisting largely of students, and an evening concert attended by a large and appreciative audience. The concerts were marked by splendid virtuosity. Eugene Ormandy has never offered a program here that met with such universal praise and it goes without saying that every number was excellently performed. The program opened with Ormandy's own transcription of Bach's toccata and fugue in D minor. Other numbers were two nocturnes, Clouds and Festivals, by Debussy; Till Eulenspiegel, by Strauss, and Beethoven's seventh symphony. Several encores were played.

The Birmingham Music Club presented the Vienna Choir Boys in the fourth of its artist series. A crowded audience attended and thoroughly enjoyed the singing of these little boys so admirably trained in the vocal art. After a group of sacred songs they gave Offenbach's comic opera, Wedding by Lanternlight, displaying fine acting and clever costumes. They captivated this Southern audience with a charming performance of Dixie.

The Birmingham Music Teachers' Association sponsored its second Sunday musicale of the season, with Leta Kitts, supervisor of music in the public schools, in charge. The program included violin soli by Lyndell Conboy and vocal soli by John Light, tenor. There were numbers by a string quartet, a wood-wind ensemble, and a full orchestra.

The Music Teachers' Association held its regular meeting with Guy C. Allen, president of the Birmingham College of Music, as leader. The subject was Home Influences and the Music Teacher. Those taking part on the program were Mrs. W. C. Vail, Abigail Crawford and Mrs. C. W. Phillips. May Beth Ferguson, pupil of Mr. Allen, played MacDowell's sonata.

The Birmingham Music Club presented Mrs. L. T. Beecher, reader, in a dramatic interpretation of Enoch Arden, with Edna Gockel Gussen playing the music composed by Richard Strauss, at the morning musicale in the ballroom of the Thomas Jefferson Hotel. This was an outstanding offering of the club in its local programs, and was attended by a large and grateful gathering.

A. G.

DENVER, COLO.—Pro Musica Chapter of Denver is sponsoring a chamber music festival by the Roth String Quartet from Budapest. The festival comprises six concerts, two of which have been given. So far quartets by Mozart, Debussy, Beethoven, Haydn, Ravel and Brahms were played, a list to test the mettle of any similar organization. It is difficult to think of any other organization capable to excel the masterly performances of the four artists comprising the Roth Quartet, and the four remaining concerts are being looked forward to with most pleasurable anticipation. A series of six such concerts in the course of less than four weeks seems a good deal to digest even for a most musical community, but Denver is certainly rising to the occasion, as was proven by the large and enthusiastic audiences which attended the first two concerts, and much credit is due the local Pro Musica Chapter and its enthusiastic and energetic president, Mrs. Thomas Patterson Campbell.

The Denver Musicians' C. W. A. Symphony Orchestra gave a concert under the direction of Horace E. Tureman, performing Weber's overture to Der Freischütz, Grieg's Peer Gynt suite and three dances from Borodin's opera Prince Igor. Elmer Schoettle played the solo part in Beethoven's Emperor Concerto for piano and orchestra. A large and appreciative audience filled the City Auditorium.

The fourth concert by the Civic Symphony Orchestra brought the fourth symphony by Tschaikowsky, Debussy's L'Apres-Midi d'un Faune and Dohnányi's suite in F minor. Conductor Tureman gave well-intentioned readings of these works. Josephine Neri, soprano, offered pleasing variety to the program with the Ballatella from Leoncavallo's I Pagliacci.

G. S.

TORONTO, CAN.—February was crowded with splendid musical events. The Hart House String Quartet, just returned from its New York concert, played its fourth Toronto concert of the season in Hart House Theatre, performing the Brahms quintet and the Beethoven quartet in C sharp minor on February 3. The Toronto Symphony Orchestra, under Ernest MacMillan, had Gregor Piatigorsky, cellist, as assisting artist for its program in Massey Hall on February 6. Piatigorsky played the Boccherini concerto in B flat major and the Saint-Saëns concerto in A minor and was recalled many times.

On February 8 Richard Crooks, tenor, and the London String Quartet gave a joint recital in Eaton Auditorium and were enthusiastically acclaimed. On February 10 John Goss and the London Singers were heard in Eaton Auditorium, under the management of Kathrine Wetham. On the same evening the Toronto Mendelssohn Choir, under the direction of Dr. H. A. Fricker, and assisted by the New World Chamber Orchestra led by Samuel Hershenhoren, gave one of its usual fine concerts to a delighted audience in Massey Hall. The Hall Johnson Negro Choir followed a few nights later and made a deep impression upon its Massey Hall audience.

John Charles Thomas, baritone, scored a success in Eaton Auditorium on February 15. On February 17 Malcom and Godden, popular young duo-pianists, played in Eaton Auditorium to a charmed audience. The Women's Musical Club presented the Paris Instrumental Quintet, who made its first Canadian appearance, in Hart House Theatre on February 19. On February 20 the symphony orchestra under Mr. MacMillan gave its fifteenth Tuesday night concert to the usual enthusiastic and capacity audience in Massey Hall. February 22, 23 and 24 brought the Eaton Operatic Society, with T. J. Crawford as director producer, presenting the Mikado in Eaton Auditorium.

A. W. J.

Mrs. Franklin D. Roosevelt Speaks for Philharmonic Fund

Mrs. Franklin D. Roosevelt addressed the radio audience on February 25 in behalf of the New York Philharmonic-Symphony Society's current drive for $500,000. Mrs. Roosevelt, speaking from the White House, cited the value of the organization's concerts and broadcasts, the pleasure and spiritual satisfaction derived from them. It is, she said, the duty of the public toward their children and grandchildren to save the orchestra so that young people might grow up in the proper art tradition. The work of the Philharmonic aids our native music, Mrs. Roosevelt added, because by hearing the compositions of the masters we learn to develop our own conceptions.

Dr. Nicholas Murray Butler, according to an announcement by Harry Harkness Flagler, president of the Philharmonic-Symphony Society, accepted the honorary chairmanship of the educational committee in connection with the campaign. This educational committee, of which Mrs. Harris R. Childs is chairman and Mrs. Bartlett Arkell, vice chairman, has organized an honorary committee of nationwide latitude, North, East, South and West being represented, with Sir Arthur Currie of McGill University; President Robert G. Sproul of the University of California; President James Rowland Angell of Yale; President H. Y. Benedict of the University of Texas; President J. L. Newcomb of the University of Virginia, and President Lotus D. Coffman of the University of Minnesota.

The personal contributions being raised by Arturo Toscanini to swell the total fund have reached $7,200. This represents 231 contributions ranging from $1 to $1,000, from all types of music-lovers. All of these addressed to Toscanini at the Hotel Astor, or to the Philharmonic-Symphony Campaign Headquarters at the Waldorf-Astoria, are personally acknowledged with an autographed card of thanks by the *maestro*.

Monte Carlo Ballet Russe for Return New York Engagement

The new program to be presented by the Monte Carlo Ballet Russe for its reopening at the St. James Theatre, New York, on March 9 will include, besides Falla's The Three Cornered Hat, another ballet never before seen in New York, it has been announced by S. Hurok. This is Les Matelots (The Sailors), a nautical comedy of the seagoing man and the girl he leaves behind him. The production is in five scenes and has five characters, of whom the three sailors are played by Leonide Massine, Leon Woizikovsky and David Lichine, with Alexandra Danilova as the sailor's sweetheart. The music is by Georges Auric, who composed the music for La Concurrence; the settings are by Pedro Pruna, the libretto by Boris Kochno, and the choreography by Massine.

The other companion piece to the Three-Cornered Hat is Le Lac des Cygnes (The Swan Lake), a classic of the ballet stage predating Les Sylphides, after the choreography of Marius Petipa, one of the ballet masters of the old Imperial Ballet. The music is Tchaikowsky's, and the story a fairy tale, based on an old Russian legend of a princess and her court who were transformed into swans. This ballet was one of the favorites in the repertoire of the late Anna Pavlowa.

Later in the new engagement the Monte Carlo will show, among other ballets, Georges Balanchine's Cotillon, with setting and costumes by Christian Berard and music of Emmanuel Chabrier; Choreartium, set to the fourth symphony of Brahms by Massine; Nocturne, with choreography by Lichine, and the Carnaval of Schumann.

Club Audiences Hear Mrs. Guy Bush

Mrs. Guy Bush of Los Angeles gave a program of her own compositions at the Hollywood Community Sing on February 13. On March 1 she lectured on Humor and Philosophy in Music at La Cañada. Two days later Mrs. Bush presented a list of her own music at a large book fair held by the League of American Penwomen at the Biltmore, Los Angeles, and the following day was heard in her new Musical Landscapes for the Women Painters of the West at Santa Monica. She gave this same lecture for the Council of Jewish Women, of 2,500 members. On February 14 Mrs. Bush addressed the Schubert Club of Los Angeles on Modern Trends in American Music.

Pons Sings for Throng in Ann Arbor

Mildner Also Offers Concert

ANN ARBOR, MICH.—During February the subscribers of the Choral Union Series were favored with two outstanding concerts, the first by Lily Pons, charming coloratura soprano, and the second by Poldi Mildner, young Austrian pianist.

It was the second appearance of Pons in this city when the seating capacity of the huge auditorium had to be expanded to include the stage, all filled with an expectant throng. Nor were they disappointed; they had come expecting brilliant singing from this coloratura, and this they heard. She was in perfect voice, and at the same time lovely in appearance and charming in manner. She was adequately accompanied by Giuseppe Bamboschek. August Witteborg played the flute obbligato for Lo, Here the Gentle Lark and in the Mad Scene from Donizetti's Lucia di Lammermoor.

Pons reached the artistic height of the evening in two numbers by Rimsky-Korsakoff, the Air from the Czar's Bride and the Rose and the Nightingale. She generously responded with four encores, including Liadoff's fascinating Music Box and Martini's Pleasure of Love.

This was the first appearance of Poldi Mildner in Ann Arbor, but she had been well heralded and her natural simplicity won her listeners at once. Not so the Bach-Busoni prelude and fugue in D major. It was obvious that the audience did not warm up to this, but it was attracted by the girl.

Three of her numbers in the second half of the program were familiar, but she added to these an Impromptu by Bortgiewicz which did not meet with favor. For encores she played a Pastorale and variations, supposedly by Mozart, and an arrangement of Schubert's Hark, Hark, the Lark.

The faculty concert on February 18 was a delightful one when Palmer Christian and Joseph Brinkman gave a joint recital of organ and piano music.

A. McL. T.

San Carlo Opera

(*Continued from page* 14)

LA GIOCONDA

Ponchielli's four-act opera, La Gioconda, was the San Carlo Opera Company's sixth production of its current New York engagement, given on Sunday evening. Sydney Rayner as Enzo was fully equal to the demands made upon him for real *bel canto*. Anna Leskaya (La Gioconda) offered beautiful singing. Laura as conceived by Dreda Aves had dramatic power. Mario Valle acted and sang in character as Barnaba. Bernice Schalker (La Cieca) was in good voice, and Guido Guidi (Alvise) lived up to his reputation as a dependable and capable singer. The balance of this excellent cast consisted of Natale Cervi (Zuane), Fausto Bozza (Un Cantore) and Francesco Curci (Isepo). The chorus made the ensemble numbers attractive and the San Carlo Opera Ballet (Lydia Arlova, *première danseuse;* Lucien Prideaux, *premier danseur*) gave pleasure in the Dance of the Hours. Carlo Peroni and the orchestra brought out the rich orchestration of the score, giving it a smooth and well-knit reading.

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Lehmann, Hess, Maier and Dusseau Are Featured in Buffalo Concerts

Chromatic Club Offers Interesting Recitals by Excellent Artists

BUFFALO, N. Y.—A great artist in the person of Lotte Lehmann, German opera and concert singer, appeared here, in the series under the direction of Zorah B. Berry. In beauty of delivery and artistry in the entire program (especially the German Lieder) her success was outstanding, Erno Balogh was a worthy associate at the piano.

Myra Hess, pianistic favorite in Buffalo, was greeted by an enthusiastic and highly demonstrative audience that filled the Hotel Statler ballroom at her concert under the auspices of the Palestrina Singers. Compositions of Bach, Brahms and Ravel comprised her program, with six additional request selections at its conclusion.

Buffalo was proud of its native musician, Guy Maier (former pupil of Otto Hager) upon his successful presentation of one of his Musical Journeys (Spain) at the State Teachers College, under the Buffalo Musical Foundation auspices, for the benefit of the First Settlement Music School. The entire program of piano solos, talk and pictures was highly entertaining, heartily applauded by the large audience of "children from eight to eighty." Mr. Maier also was guest of honor at the first recital of local piano students giving a piano program in Denton hall, in connection with the movement instituted by Dr. John Erskine, president of the Juilliard School of Music.

The Chromatic Club brought as its second evening recitalist of the season the Scotch singer Jeanne Dusseau, soprano, who delighted the large audience of musicians with the variety of her generous program and its performance. This comprised songs in German, French and English, with unusual French-Canadian and Scotch folk-songs. Gwendolyn Williams at the piano furnished admirable accompaniments.

One of the most enjoyable in the series of Sunday evening ensembles was that given by Lillian and Livingston Gearheart, pianists of New York, formerly of Buffalo, assisted by Olive Gould, violinist, and Edith Di Bartalo, pianist. Mrs. Gearheart received a royal welcome from her many admiring Buffalo friends, and as the program proceeded much applause was accorded her and her talented son for the unusual excellence of their work. The performers graciously granted the half dozen encores demanded.

Mrs. Di Bartalo and Miss Gould (Mrs. Parkes Jelly) proved worthy associates on the program in an admirably performed sonata for piano and violin, their performance being an example of excellence in ensemble playing. They were also the recipients of warm approval from the large assemblage of musicians in the house of Mrs. Walter B. Robb.

OTHER MUSICAL EVENTS

Mrs. Gearheart and Lili Balint gave a two-piano recital for the Chromatic Club. The performance of the Mozart sonata was an outstanding feature although the entire program met with the approval of the audience.

Zorah B. Berry issued invitations to a violin recital presented by Isabelle Workman in the Hotel Statler ballroom, with William J. Gomph, associate. The admirable program consisting of the César Franck sonata, prelude and fugue (Bach G minor sonata), allegro from the Tschaikowsky concerto, and a group by Bloch, Gluck-Kreisler and Wieniawski, was performed with breadth and clarity of tone, musicianly style and interpretation. Several extras were added. Mr. Gomph shared well merited honors.

The Katheria Pratt Horton chapter, D.A.R., gave an enjoyable musicale and luncheon to a number of members and guests. The program was presented by Dorothy Hobbie Coats, contralto, with Mrs. Frederick Mitchell at the piano, and Gretchen Rand Penney, piano soloist. Mrs. Coats' lovely voice was heard in a Saint-Saëns aria and a group of songs in German and English, sung with her accustomed artistry and charm of manner. Mrs. Mitchell supplied accompaniments of excellence. Mrs. Penney played the Schumann Kreisleriana in poetical, musicianly manner. Both performers graciously granted encores.

L. H. M.

Mrs. Fisher Reëlected President of American Choral Alliance

The American Choral and Festival Alliance held its annual meeting in New York on January 18, with representatives present from Ohio, Pennsylvania, Colorado, Illinois, New England, and New York City. The election of officers took place, reinstating Mrs. William Arms Fisher for a term of three years, as well as Dr. F. Melius Christiansen, Dr. T. Tertius Noble, Dr. Albert Stoessel and Dr. John Finley Williamson. New members elected to the executive board are Florence Lamont Hinman of Denver, Colo., Dr. Frances E. Clark of Camden, N. J., Frederick R. Huber, municipal music director of Baltimore, Md., with William E. Chamberlain of the State Street Trust Company of Boston as treasurer, and Barrett Brown of the Old Colony Trust Company of Boston and C. H. Macdonald, vice-president of the Colorado Coal and Iron Products Company, as additional trustees.

The Festival Alliance is organizing events in the various sections of the country, as a channel for distributing and utilizing the hosts of musicians in and about their own communities. It is furthering plans to invent new industries for musicians.

Mrs. Fisher made a recent tour covering several states throughout the West, which resulted in the organization of a Rocky Mountain Festival Association, headed by Freeman Talbot, J. C. Wilcox, Florence Lamont Hinman, the Denver Music Week Association, and representatives from Boulder Springs and other places. She also formed a Festival Association for the five counties centered at Fullerton, Neb., headed by Mrs. Dudley Barnes; a five county festival centered at Freemont, with Oscar Lyders, director of music at Midland College, as chairman; a five county festival with Hastings, Neb., as the focal point, and the Missouri Valley Festival, which will convene in Omaha, with leaders such as Mrs. Carol M. Pitts, W. K. Mansfield, Mrs. Mabel Crawford Welpton, Martin W. Bush, Mrs. William F. Baxter and William H. Schmoller.

The American Choral and Festival Alliance is at present delving deeply into the industrial plants in the formation of new choruses, orchestras and small ensembles. The Chrysler Motor Company has organized a chorus of 150 men. Other industrial plants are emulating its example. A committee of industrialists will be announced soon to coöperate on choral groups as a leisure time measure.

Ferde Grofé Finds Musical Themes In Colorful Folk Life of America

Composer of Popular Orchestral Suites in Modern Manner Bases Newest Work on Scenes in New York Sporting Arena

The general title of Ferde Grofé's creative musical output might be The American Scene in Music. To this category already belong several broad and colorful canvases, the Grand Canyon Suite, the Mississippi Suite and Tabloid. These are in the nature of panoramas, comprising in each a series of related pictures with a common flavor of local color. A writer of program music, Mr. Grofé, like Shakespeare's poet, "gives the airy nothing a local habitation and a name," assigning each theme to a definite element in the tonal picture. Besides the larger works, there are less comprehensive conceptions, such as the orchestral portrait of Knute Rockne, the fantasy on Old Kentucky Home, Ode to the Star Spangled Banner and others.

MUSICALIZING MADISON SQUARE GARDEN

In a recent conversation between Mr. Grofé and a member of the staff of the Musical Courier it was revealed that he has another suite in mind. This work, still somewhat nebulous, is taking shape under the title of Madison Square Garden, a sequence of five episodes—Six Day Bicycle Race, Rodeo, Championship Bout, Circus Day, and Political Convention.

"I have only the general outlines of the work in my mind," Mr. Grofé said, "but it will follow no set form of composition. Each sub-division will be complete in itself, the only element recurring throughout the whole suite being the applause.

"The championship battle is exercising my imagination at present. This will be a heavyweight boxing match; there will be a theme for the champion, another for the contender, and a tonal sketch of the crowd, the lights playing over it, the constant intermittent flashes as matches are applied to cigarettes, and as the photographers 'shoot' celebrities. Joe Humphreys, introducing the fighters, will

FERDE GROFE

have his own theme. After the battle begins, six rounds will be depicted, and I shall endeavor to incorporate at least one musical sock in the jaw. First one boxer will have the advantage, then the other. Finally, the champion's theme becomes less dominant, finally going definitely into the minor mode, and, as the fistic interlude draws to a close, takes on funeral march tempo.

"The Circus Day is to be a children's matinee, and, I think, will offer a refreshing contrast to the prize fight. There is a wealth of material here to select from—the animals, the trapeze artists, the clowns, the freak show.

"The Political Convention, which concludes the series, is, of course, cast in a more sophisticated mold. There is ample opportunity here for satire, and the national anthem, the various state songs and other melodies associated with the political arena can be worked in with fine effect.

"This new suite, as I have outlined it, has taken hold of my imagination. I have been thinking for some time of writing a sports sequence to add to the other musical Americana I have composed. Madison Square Garden, the mecca of so many lovers of athletic contests and spectacles, provides a focal point, a common background for the episodes. The political conclave, of course, is outside the category of sports—or supposed to be, but since the composition has evolved into a chapter-by-chapter story of the arena whose name it bears, I do not think it would be complete without its gathering of patriots."

"Won't radio enter into your account of the various events?" Mr. Grofé was asked.

"Yes, I shall introduce the broadcasting element into at least one—the convention."

The introduction of the ether waves into the conversation prompted the interviewer to ask Mr. Grofé about his own extensive experience in the radio field. Among other questions, that of contact with audiences was discussed.

"It seems to me," Mr. Grofé said, "that, while the radio performer does not see his audience, he has more opportunity to learn their personal reactions than the artist playing from the concert platform. Fan mail is, I think, the most accurate and detailed index to the public reception of one's work. People sometimes attend concerts because they are important social events or from one form of curiosity or another. But they don't tune in on a program for those reasons. They only listen because and as long as they want to, and they only write in because they are interested.

INSPIRATION FROM THE MAIL

"Since my own works have been broadcast and since I have been conducting my orchestra over the air, this public response has been a deep inspiration to me. It is a wonderful thing to have people write you that your music adds to their home life or fills in their loneliness.

"And then, too, the writers of many of these letters offer suggestions for further compositions. Certain events or scenes appeal to their imagination and seem suitable for a musical recounting."

Mr. Grofé, in answer to further query, replied that a great part of his mail comes from professional people—doctors, lawyers and other musicians. He said that a recent post had brought him a communication from a lawyer in Montreal. This was couched in the terms of a court summons, and ordered him to write a musical opus based on the story of Marco Polo.

Another source of heavy mail for Mr. Grofé is the prisons—for some reason, particularly the Federal institutions.

"A great many of these men are interested in harmony and orchestration," the composer said. "Some of them are studying the subjects while they serve their time. I remember one letter that I received from the conductor of a prison orchestra. He enclosed an excerpt from On the Trail which he had written out from hearing it over the air, and asked if he had the harmony correctly annotated, as he wished to have his men play the piece. I found that in the main he had it right, but I sent him a score to lighten his labors a little."

NEW PUBLICATIONS

Further information gleaned during the interview included the fact that a series of six Grofé pieces is being issued in piano form. This list comprises Knute Rockne, Kentucky Home, Killarney, Ode to Freedom, Ode to the Star Spangled Banner, and Christmas Eve. All of these were originally written for orchestra. Tabloid is also available for pianists. The Grand Canyon Suite has been published in the miniature orchestra score.

As for his own principles of composition, Mr. Grofé revealed but one. He does not believe in making his scores too difficult. His aim is to achieve the broad orchestral sweeps, the sonorities, contrapuntal intricacies and contrasts glaring or delicate that his subjects call for, but to reach these effects without taxing the players too much or smothering the themes in superfluous notes.

M. L. S.

Viola Philo Heard in Concert and Radio Programs

Viola Philo gave a concert in Miami, Fla., during her recent vacation stay there. Returning to New York, where she sings at Radio City Music Hall and over NBC stations, Miss Philo brought with her a number of pieces based on imitations of bird sounds that she heard in Florida and the Carolina pine forests. Miss Philo spent hours listening to the birds, carefully noting the variations in the songs and the manner in which the sounds were made. These were elaborated and included in one of her broadcasts soon after her return.

During the past few weeks the soprano has been heard over the air in Noel by Saint-Saëns; La Forza del Destino (Verdi); Die Walküre (Wagner); Hérodiade (Massenet); Aida (Verdi), and Carmen (Bizet). From the last named opera Miss Philo's selection was Micaela's aria. The soprano broadcasts each Thursday evening over the NBC red network and on Sundays over the same system's blue network.

Mr. and Mrs. Ernesto Berúmen Play

Ernesto Berúmen, pianist, gave a piano recital at the McIntosh Studios in Rockville Center, N. Y., on February 15. Mr. Berúmen presented a program of works of many nations, including a group of Spanish and Mexican compositions. He also gave three works for two pianos with the assistance of Mrs. Berúmen.

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Minneapolis Orchestra Hailed On Return from Midwinter Tour

Ormandy Conducts His Own Version of Bach Toccata and Fugue—Sigrid Onegin Acclaimed as Soloist in Four Arias with Symphonic Forces

MINNEAPOLIS, MINN.—The return of the Minneapolis Symphony Orchestra from its annual mid-winter tour is always a signal for a celebration. The tenth concert, on February 17, was such a celebration. The four groups comprising the program were the numbers most popular in the seventeen cities visited by the orchestra: Toccata and Fugue in D minor of Bach, arranged by Eugene Ormandy, two Debussy Nocturnes, Smetana's symphonic poem The Moldau, and the first symphony of Brahms. Certain it is that the large crowd was enthusiastic, and Ormandy and the orchestra richly deserved the reception.

The virtuoso qualities of the organization never shone with higher brilliance although serious musical purpose was never diverted into display channels—all in all, quite the best playing done by the orchestra under Ormandy's direction, although not the most inspired for a bit of perfunctory routine was now and then to be heard. The persistent applause brought Ormandy back again and again.

CHOIR APPEARS WITH ORCHESTRA

The Sunday concert of February 18 was a joint one given by the Minneapolis Symphony Orchestra and St. Olaf Lutheran Choir. Northrop Auditorium was filled to capacity. The orchestra under Ormandy played numbers by Dvorak, Wagner and Liszt. The Ormandy excellence as well as dash and fire were to be heard in each composition. The choir, under the direction of Dr. E. Melius Christiansen, reanimated our ideals of choral singing. The marvel is how such uniform excellence is maintained with a shifting student membership. Bach, Kountz, Schvedoff, Mendelssohn, Durante and Paul Christianson were the composers represented. Encores were demanded.

The eleventh concert of the Minneapolis Symphony Orchestra on February 23, was partly symphonic in nature, but was also something of an aria recital by Sigrid Onegin—in fact, the latter aspect dominated the evening. Onegin sang four arias, three of which were florid examples of the art of coloratura singing, a style emphasized by this artist and one which catches the fancy of the public. The audience, a little larger than the usual symphony size, was reluctant to part with the gifted contralto and was charmed with another number, Mozart's Alleluia. The Song of Triumph from Verdi's Macbeth gave the artist an opportunity for dramatic singing, in which she was superb.

Haydn's symphony in G major, The Surprise, sounded naïve and chaste, and the other number La Valee by Ravel by comparison tricky and elaborate. Ormandy is sensitive to melodic outline and lends sincere charm to Haydn and Mozart.

APOLLO CLUB CONCERT

The Apollo Club, under the direction of William MacPhail, gave a popular request program in the Shubert Theatre on February 6. The numbers sung were chosen by the members themselves and represented all shades of sentiment and schools of composition from Ave Maria by Vittoria to Swing Along by Cook. The West High Glee Club (George Krieger, conductor) assisted, as did Genevieve Naegele Perry, soprano. Soli were sung by Walter Mallory, Dr. Frederick Davidson, W. Bryant Sanford, Otto Zelner, William Nein, Merril Roberts, Howard Weber and Nels Swenson. The Andrew Quartet and Dick Long's Orchestra also added to the success of the evening, which not only had high musical spots but was delightfully informal and entertaining. John J. Beck and Elsie Wolf Campell were the accompanists.

E. G. K.

Gershwin Presents Program in Omaha

Paris Instrumental Quintet Heard—Rudolph Ganz Leads Last Omaha Orchestral Concert

OMAHA, NEB.—Whatever the future may decide regarding his music, George Gershwin proved by his recent appearance here as pianist-composer, that he is for present-day hearers a first-class entertainer. Accompanied by the Reisman symphonic orchestra, directed by Charles Previn, he played his Rhapsody in Blue, F minor concerto and other well-known works of his own with such effect as to make a palpable hit with the large audience. James Melton, assisting tenor, also impressed himself favorably on his Omaha listeners. Mr. Gershwin was presented by the local Junior League.

The Paris Instrumental Quintet, appearing at the Joslyn Memorial under the sponsorship of the Tuesday Musical Club, performed music whose appeal owed almost as much to its novelty as to its own inherent beauty and the artistic excellence of its delivery. Not within the memory of the oldest inhabitant had such a combination as that of the flute, harp, violin, viola and cello been heard here before, and the literature for such an ensemble was likewise entirely unknown. René Le Roy, Pierre Jamet, René Bas, Pierre Grout and Roger Boulmé were the respective artists, and their playing of works by Couperin, Mozart, Pierné, Debussy and Jongen developed into memorable experiences.

GANZ HAILED AS CONDUCTOR

The third and last concert in the brief season of the Omaha Symphony Orchestra presented Rudolph Ganz in the double rôle of conductor and soloist. Opening with the Russlan and Ludmilla overture by Glinka, Ganz next presented a moderately interesting set of five Russian dances by Tscherepnine, which on this occasion achieved their first local hearing. The symphony was Tschaikowsky's fifth and its performance under the illuminating and revealing hand of Director Ganz, attained to a high standard of excellence. The string section, in particular, responded to his beat with a splendid outpouring of tone, though the other choirs were not to be far outdone. Ganz' pianistic contribution was the Beethoven C major concerto, which he played with extreme delicacy and tenderness, investing its measures with fragrant charm and quickening the imaginations of his hearers by the beauty of his reading. Prolonged applause elicited from him two extra numbers. The orchestra was ably conducted by Ernest Nordin during the performance of the concerto. Two Slavonic Dances by Dvorak completed the program.

The Pavley-Oukrainsky Ballet, headed by Serge Oukrainsky, and with Marion Flohre and Helene Samuels as *première danseuses*, gave a colorful and artistic performance at the City Auditorium, their program including a wide variety of characteristic dances. Vera Gillette contributed some splendidly played piano numbers.

Recent performers at the Joslyn Memorial, in addition to the regular organists, have been Kathleen Shaw, soprano; Luella Anderson, violinist; Enid Lindborg and Corinne Paulson Thorson, pianists.

J. P. D.

Three Major Musical Events Stir Toledo

Monte Carlo Ballet, Minneapolis Orchestra and Tito Schipa Appear Before Large Throngs

TOLEDO, O.—Three events of first importance held the interest of Toledo music-lovers in February: the Monte Carlo Ballet which gave two performances at the Museum of Art and concerts by the Minneapolis Symphony Orchestra and Tito Schipa, Metropolitan tenor, also at the Museum.

Toledo audiences were delighted with the presentations of the Monte Carlo Ballet Russe. Offerings the first night were Les Sylphides (music by Chopin), La Concurrence (music by Georges Auric), and Le Beau Danube (music by Strauss). The last mentioned was the most popular, receiving enthusiastic applause on both occasions. The dancing of Leonide Massine, *maitre de ballet*, and Alexandra Danilova was exquisite. The second night's program included Carnaval (music by Schumann), Scuola di Ballo (music by Boccherini), and Le Beau Danube.

Eugene Ormandy and the Minneapolis Orchestra were given a tremendous ovation in Toledo, second only to that tendered Stokowski when he apepared here last year with the Philadelphia Orchestra at the opening of the Museum peristyle. The program for this superb concert was as follows: overture, Euryanthe (Weber); prelude to Afternoon of a Faun (Debussy); Till Eulenspiegel's Merry Pranks (Strauss); Pathétique Symphony (Tschaikowsky); Bolero (Ravel), first performance in Toledo.

Schipa was enthusiastically received here, having made many friends in Toledo at previous concerts. Outstanding on his program were Una Furtiva Lagrima from L'Elisir d'Amore (Donizetti) and Le Violette (Scarlatti). His program also included other Italian selections and an English group. Schipa was most generous with encores. His accompanist, Julian Huarte, was heard in two piano groups.

Recent Sunday afternoon concerts were given at the Museum by Epsilon Chapter of Mu Phi Epsilon ,presenting Helen Lease Sloan, mezzo-soprano; Dorothy Bell, pianist; the Schumann Trio (Marana Baker, Cecile Vashaw and Emily Rairdon Beat); Charlotte Ruegger, violinist, assisted by Knox Dunlop, baritone; Orpheus Club (John Gordon Seely, conductor); Hazel Johnson Ioset, soprano, soloist.

F. J.

Richmond Ensemble Plans 1934-5 Season

Nineteen Concerts Scheduled for Next Winter—Blythe W. Branch Reëlected President

RICHMOND, VA.—The directors of the Richmond Symphony Orchestra have made public their report for the season just ended. There was a deficit of $8,942.13, the gross income having been shown as $24,285.48 and the expenses $35,237.61, which latter sum was reduced by a refund from the City of Richmond covering the rental of the Mosque Auditorium. This deficit has been assumed by a group of guarantors.

Plans have been made for a 1934 symphony season, with a total of nineteen concerts proposed of which six will be given in other cities. Fourteen concerts were given in the 1933 season. Blythe W. Branch continues as president of the organization, with John C. Hagan, Jr., and J. G. Holtzclaw, vice-presidents, G. Jeter Jones, secretary, and W. H. Schwarzschild, treasurer. Two hundred and fifty sustaining members at $100 each will form the financial basis for the 1934 season. These are being secured by a working committee headed by L. A. Gaines, Jr.

MUSICIANS' CLUB EVENTS

The Musicians' Club of Richmond presented several of its active members in concert on January 30. The first public appearance of the club's Simfonietta of thirty stringed instruments in a Mozart Serenade in four movements, was the high point of the evening. The new organization played remarkably well under the baton of Elizabeth Woodson. Another feature of the program was a string quartet from the Richmond Orchestra in Haydn's op. 19 Allegretto.

Mabel Bootwright, in limpid lyric quality, sang With Verdure Clad, accompanied by Eleanore Greenawalt. Ada Brooks Peake gave a dramatic quality of interpretation to a group of five Schubert songs, with George Harris at the piano.

Dorothy Pettus, pianist, contributed the Beethoven sonata op. 2, No. 2, with brilliancy and technical skill; Lewella Ryland played the Mozart fantasia in C minor ably.

For its next public concert the Musicians' Club gave The Mikado at the Northside High School on February 27. This auditorium was chosen for its seating capacity of about 1,200 and its excellent acoustics. The cast was made up from active members of the club and included E. D. Naff, Maurice L. Tyler, Archie Amos, Jack Adams, Carleton Kelley, Waller Scott, Ellen Tucker Swain, Helen Travis and Evelyn Wilkinson. Wilfrid Pyle directed the rehearsals. Elizabeth Woodson conducted.

CWA ORCHESTRA

The CWA Symphony Orchestra gave one of its concerts at the Mosque on February 11; Pattie Johnson, soprano, and Joseph Whittemore, tenor, were soloists in a scene from Il Trovatore, assisted by a small male chorus.

Father Finn's Paulist Choristers sang in concert at the Mosque on February 7. Henri Marcoux, John Keating, Masters Sweeney and Dillon were the soloists. This group was gratefully heard and their singing was up to their usual standard except as to volume, which was somewhat deficient in the large Mosque.

Mrs. Herbert Ragland, soprano, gave her first public recital in Richmond on February 20 at the Woman's Club Auditorium. George Harris was the assisting artist. Mrs. Ragland's singing was characterized by a high degree of intelligence in interpretation, splendid diction, and a pronounced gayety of mood displayed in a varied group of compositions.

J. G. H.

Medieval Concert Series Arranged by Roy Harris

A series of four Sunday evening concerts of medieval music has been arranged by Roy Harris, American composer, and will be given at the New School for Social Research, New York, on March 11 and 25, April 15 and 29. Mr. Harris will preface each concert with a brief survey of the periods and schools exemplified. The assisting artists include the Aeolian String Quartet, the members of which are Manuel Compinsky, Joseph Reilich, David Dawson and Harry Fuchs; the Essex A Capella Choir, under the direction of Osbourne McConathy; Henry Bové, flutist; Aaron Gorodner, clarinet; John Leoncavalla, oboe; Carl Stern, cello; David Swaan, bassoon; Max Weiser, violin-viola.

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Milan Hears Russian Opera Novelty; Albert Coates Triumphs in Trieste

(Continued from page 5)

Prince Yuri Vzievolodovich deserves high praise; among other requisites, he has the necessary deep bass notes. He was an impressive figure.

Scarcely less commendable was Aleksandr Vesselovsky (tenor) as the young Prince Vziévolod Yurievich; both he and Evgeni Sdanovsky are old acquaintances from the Scala Khovanstchina and other Italian stages. Leading minor characters deserving mention are the latter and Nikolai Agroff (basses) as the Tartar chieftains, Boris Popoff (baritone) as Poyarok, Luba Shirmanova (mezzo) as the youth, and Mmes. Volevach and Lipina as the birds of paradise. This reviewer has seldom heard finer singing from the Scala chorus, drilled, as usual, by Vittore Veneziani. It brought spontaneous plaudits more than once.

BENOIS' STRIKING SCENERY

The specially designed and executed *décors* of Nikolai Benois deserve special mention. This Russian scenographer (a descendant of a French emigré to Russia in Napoleonic times) derives spiritually from the Bakst school. His partiality for almost barbaric color in folklorized decorative design has been tempered by long contact with Italian realism of traditional practice. An impersonal mixture results at times from these conflicting trends in Benois, although he has many fine settings to his credit.

He clashed head-on with these difficulties in treating for reactionary Scala tastes a subject such as Kitezh, half real and half fabulous. He succeeded best in his sets for the public squares. The local color of the marketplace in Little Kitezh on the Volga, the towering exotic masses of palace and temple in Greater Kitezh-grad were both suggestive conceptions. He was less happy in the thorny task of projecting a supernatural world. The stage direction of Piotr Melnikoff was effective, with deft touches of folk realism in the *genre* scenes and imaginative handling of the fantastic tableaux. A pity that Caramba's lighting was often inept and stereotyped, though his costumes were good, as they invariably are. All in all, the production was a unique event here.

ALBERT COATES' TRIUMPH IN TRIESTE

The impresario of the Teatro Comunale Giuseppe Verdi, of Trieste, in engaging Albert Coates to conduct Rosenkavalier in that city, showed extraordinary flair. The Italian press and music circles still resound with the echoes of his remarkable readings, although Trieste well remembers The Ring he did there several years ago. More significant, the attendance at the successive performances of the Strauss score (done contemporaneously with Kitezh at La Scala) and the public's enthusiasm showed a steady and rapid crescendo, as news of the exceptional event was noised about Trieste. Not even Toti in Linda di Chamounix accomplished this eloquent result. This reviewer was unable to be present and is indebted to the critic of Il Piccolo for these details:

"Coates' interpretation was distinguished by the great expertness of its balance, the opulence and intensity of its coloring, the lyric breadth of its phrasing and its profound melodic afflatus. More than an interpretation, it was a realization, since he vivified and moulded from the music creatures of flesh and blood, sentiments and imagery. Above all, Mr. Coates' projection should be observed in the clarity and concision of the orchestral relief, in the plastic figuration of movements.

"Coates not only organized, disciplined and transformed the orchestra, permeating his collaborators with his impassioned sensibility and with the clarity of his æsthetic aims, but succeeded in making perceptible and transparent even to untutored ears the complex design of the opera. Coates placed in evidence its various musical figurations with felicity of expression, agility of movement and originality of coloring.

"Conductors usually interpret Rosenkavalier in the manner of musical comedy, attenuating and accelerating the singing parts and levelling the lyric and recitative for sake of balance. Coates, with rare artistry, gave the full lyric value to the duets of the first and second acts, and to the trio of the third. His fervid reading increased in power as the evening went on. Thanks to him, the performance was lifted out of the ordinary and took on unwonted nobility and refinement, especially in the balance between stage and orchestra."

Coates had an excellent cast, in general. Deserving of special mention were Georg Lanskoy as Ochs and Olga Brancucci as the chevalier. Other engagements prevented Coates conducting Tristan in the same theatre, amid much disappointment locally.

Prague National Opera Marks Anniversary

(Continued from page 5)

The German Theatre of Prague in the meantime has devoted considerable time to the Italian repertoire and for this purpose brought Conductor Antonio Votto from Milan. Three works were restaged for the occasion, namely Trovatore, Tosca and the Barber. Tosca gave our own Rose Pauly the opportunity to sing the title rôle for the first time, and she contrived to heighten the expression of her voice by acting of an elevated character. The restoration of Rossini's Barber was disappointing because the stage manager, Mordo, usually full of ideas, resorted to stale *clichés* where the singers were in need of brilliant humor. Yet Irene Eisinger was a truly shining star and Votto showed himself both an authoritative and highly spirited musician.

A curious experiment has been made with Donizetti's Fille du Régiment. Conductor Rudolf and Stage Manager Mordo, intent on "adapting" the work for modern tastes, have eliminated its "grand opera" character, simplified the action, changed the orchestration, added a new dialogue, changed the musical numbers by means of partly new translations and even added some pieces from Favorita. The question whether all this is necessary must be answered in the negative. However, the revised text is very amusing, and the show was, on the whole, good entertainment.

PRE-OPERA, 336 YEARS OLD

A real surprise has been offered to the Prague audience by the Chamber Singers' Society under the direction of Bohumil Spidra. This was a concert performance of Orazio Vecchi's madrigal-comedy L'Amfiparnaso, composed in 1597 and historically important as a forerunner of opera. The work, sung in New York recently, holds its vitality after 336 years. Solo singing in the modern sense did not yet exist and the entire recitative is sung by the chorus. Different Italian dialects and foreign languages are used in the manner of the old *commedia dell'arte*. The present restoration did not, unfortunately, correspond to the actual practice of the sixteenth century, since it was entirely vocal. It is known, however, that even madrigals were acted on a stage and were accompanied by instruments.

The almost exclusive featuring of famous names (Milstein, Prihoda, Hubermann; Kiepura, De Luca, Ludikar; Moriz Rosenthal) is a sign of a time when débuts are rare and the rising young generation almost eliminated by the factor of expense—i.e., the high cost of débuts. A pleasant exception to the rule was the appearance of a young American pianist, Anna Grosman of New York. She shows talent of great promise. Her interpretation of Schumann's sonata, op. 22, was highly interesting, her masterly playing of the six Liszt-Busoni Paganini etudes absolutely astonishing.

A sensational success to be recorded is that of Serge Prokofieff, who played a recital of his own piano compositions—an uneven and variegated lot ranging from the great sonatas to the wanton indiscretions of youth. The public was wild and clamored for more.

Activities in Paris

(Continued from page 5)

BREVITIES

Rock Ferris, pianist, has been invited to play return engagements with orchestras in Prague, Vienna and Budapest.

Marie Auguste Beutner, Berlin soprano, sang Mozart arias over the Paris radio.

Aline van Barentzen and Janine Weill, pianists, were soloists in the Bach and Poulenc double concerti with the Pasdeloup Orchestra.

Carlton Gauld, American baritone, was one of the soloists in the Colonne Orchestra's recent reading of Tristan and Isolde.

Niedzielski gave a Chopin recital in the Salle Gaveau.

Erica Morini is to be soloist with the Colonne Orchestra.

The Opéra-Comique is to create Tout-Ank-Amon, operetta by Maurice Perez.

Fontainebleau School of Music Announces Summer Courses

The Fontainebleau School of Music, which is located in the Palace of Fontainebleau and operates under the patronage of the French Government, announces the usual summer school for advanced American students. The session extends from June 25 to September 25. This is the institution's fourteenth year.

The school offers two diplomas—a certificate of excellence as an executant and a certificate of fitness for teaching. Charles M. Widor is the general director, and is also organizer of studies. Others on the faculty include Camille Decreus, resident director; and, in organ, Mr. Widor (head of the department) and Marcel Dupré; piano, I. Philipp (head of the department), Mr. Decreus and Motte-LaCroix, with the auxiliary professors Jean Batalla and P. S. Hérard; sight reading is in charge of Mr. Decreus; the violin division lists Maurice Hewitt (head of the department) and André Pascal; cello instruction is given by Paul Bazelaire; harp, Marcel Grandjany; instrumental ensemble, Paul Bazelaire and Mr. Pascal; string quartet, Mr. Hewitt; composition, counterpoint, André Bloch; conducting, Mr. Bloch; harmony, keyboard harmony, history of music, general pedagogy, Nadia Boulanger; ear training, solfeggio, musical dictation, Jean Morel; voice, Felia Litvinne, Hilda Roosevelt and Thomas Salignac; opera, stage department, Mr. Salignac; vocal coaching, Mr. Decreus (head of the department) and Mr. Morel; French language, Marthe Pillois.

Sixty women students can be lodged in a building provided by the school. All other students will be lodged in town. Applications for residence in the school building will be considered in the order of registration.

Walter Damrosch is president of the Fontainebleau Fine Arts and Music Schools Association, Inc., and the executive committee in America comprises Francis Rogers, chairman; Mrs. J. West Roosevelt, treasurer; Charles Carpenter, assistant treasurer; Louise Talma, secretary, and Georges Barrère, Mrs. Melbert B. Cary, James F. Cooke, Mrs. Walter Couper, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. H. H. Flagler, Emily Gilbert, Mrs. Christian Holmes, Hon. Robert Johnson, Mrs. R. E. Jones, Charles M. Kinney, Mrs. Robert Paterson, Ernest Peixotto, Samuel Tucker and Mrs. George M. Tuttle.

The board of maangers in France has Maurice Fragnaud as president; M. Matry, vice-president; M. Hequet, treasurer; M. Hayet, secretary, and Charles M. Widor, Camille Decreus, Henri Rabaud, Emile Sassier, René Dommange, I. Philipp, G. D'Esparbès, Gaston Menier, M. Sinturel, and Robert Rey. René Dommange is vice-president of the Fontainebleau Arts Schools.

Lert to Give Chasins Work European Première

Richard Lert, who recently sailed for Europe, took with him the scores of Abram Chasins' Parade and Three Chinese Pieces. Parade, which was recently given its first performance anywhere by the New York Philharmonic-Symphony Orchestra under Toscanini, will receive its European première in Paris, where Mr. Lert will lead the Poulet Orchestra in the work, March 25. He hopes to perform the same composition in Oslo, where it would be broadcast.

Another introduction which is to take place under the baton of Mr. Lert is the world première of Bjarne Brustad's Rhapsodie for violin and orchestra. Mr. Brustad is a Norwegian composer and this example of his talent is to be first heard in Oslo. The violin soloist selected by Mr. Lert is E. Glaser, concertmaster of the orchestra.

Noréna Concludes American Concert and Opera Schedules

Current activities of Eidé Noréna, Norwegian soprano of the Metropolitan Opera, include her New York recital at Town Hall on February 14 and the closing of her Metropolitan season with an appearance as Mimi in La Boheme in Philadelphia, February 20. The soprano sailed for Europe yesterday (February 23). On March 10 and 15, she is scheduled to sing in La Boheme with Giacomo Lauri-Volpi, formerly of the Metropolitan, at the Teatro Regio, Turin. She will appear at the Monte Carlo Opera from March 15 to 30; at the Paris Opéra during April and May, and at Covent Garden, London, in June.

Rosati Artist Heard with Choruses

Wilson Angel, bass-baritone, artist-pupil of Enrico Rosati of New York, sang with the Y Chorus of Lancaster, Pa., on February 6, Dr. H. A. Sykes conducting. Mr. Angel offered two groups of numbers and was soloist with the chorus in Elinor Remick Warren's musical setting of The Harp Weaver by Edna St. Vincent Millay. On February 21, Mr. Angel fulfilled another engagement under Dr. Sykes' baton when he appeared in Philadelphia with the Matinee Musicale Chorus, again singing in The Harp Weaver, and two solo groups.

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Musicales

New York Matinee Musicale Gives American Music

The second concert this season of the New York Matinee Musicale at the Hotel Astor, New York, took place on February 25. The program which was of historical interest, comprised American music from its earliest Indian and English airs to its present modern form.

Guest artists were Ruth Kemper, Dorothy Kesner and Julia Nussenbaum, violinists; Irene Lesser, viola; Virginia Peterson, cello; David Guion, pianist and composer. Artist club members appearing included Irva Morris, Marguerite Hawkins, Minabel Hunt, Earl R. Hunt, Ethel Parks, Berthe Van den Berg and Gladys Longene. The list of numbers brought American Indian themes (including two compositions of Charles Wakefield Cadman), Colonial songs, Ante-Bellum Days, plantation melodies, folk-songs, Appalachian tunes, two Negro spirituals, piano music (three pieces by Mr. Guion, played by the composer) and music of today. In the last group was Romance, a violin piece of Henry Holden Huss.

* * *

Charles Haubiel Ends New York Series

Modernity was the subject of Charles Haubiel's last lecture-recital of his New York series, given at the home of Mrs. Henry Hadley on February 20. Mr. Haubiel treated of modernity in the more interesting historical sense rather than purely contemporarily. This gave him an opportunity to play a program of greater range and more highly varied interest. As he stated, it has always been known that all periods have had their moderns, but it is not so commonly known that the word came into the language as early as 1530. The works that Mr. Haubiel chose to demonstrate the spirit of modernity were d'Indy's sonata in G, Desire (Scriabin), Au jardin de vieux Serail (Blanchet) and Ostinato (Marion Bauer). An die Liebe, songs of Mr. Haubiel, were sung by Edward Sammons. F.S.

* * *

MacDowell Club Audience Hears Louise Arnoux

The MacDowell Club of New York presented Louise Arnoux, diseuse, in recital on February 17. The program, entitled An Hour of French Music, brought Mme. Arnoux in a variety of songs which she sang in medieval, Renaissance and gala peasant costume. She was assisted at the piano by Bernard Gabriel, who also gave a solo group.

Mme. Arnoux began with four numbers by Leo Pol Morin, Maurice Ravel, Harold Henry and Arnold Bax, all settings of ancient legends. In her Renaissance dress she sang settings of two Ronsard poems and Gustave Ferrari's Le Roy a Fait Battre Tambour. The final assortment was of folk nature. Several of the numbers she sang were dedicated to Mme. Arnoux, among them Mr. Henry's La Legende de Saint Nicholas, a piquant and arresting bit of writing which won much applause. Mme. Arnoux' is a captivating personality, and she has developed to a high point the art of dramatic inference. Her voice is an excellent vehicle for her talents, and in gesture and appearance she is pleasing and faithful to the visual illusion she is creating.

Mr. Gabriel provided an excellent piano background, and in his solo appearance showed tonal refinement and temperament.

M. L. S.

* * *

Langford-Padwa Joint Recital

Frederic Langford, tenor, and Vladimir Padwa, pianist, winners of the Madrigal Society free recital presentation, were heard by a large audience at Chalif Hall, New York, on February 18. The tenor showed excellent tone production in Handel's Largo, poise and artistic grace in Donaudy's O Del Mio, and depth of expression in Allerseelen and Zueignung (Strauss). He has dramatic sense, united with distinct enunciation, which brought him recalls. Seneca Pierce deserves special praise for truly supporting piano accompaniments, played from memory.

Mr. Padwa simulated organ tone and organ pedals in Bach-Petri works, showed a singing tone in Chopin pieces, subdued interpretation befitting Debussy's first Arabesque, and performed the Alkan study with verve. He finished with works by moderns, including Prokofieff, Scriabin, Hindemith and Liszt, and received hearty recalls.

F. W. R.

* * *

Dickinson Begins Lenten Programs

Dr. Clarence Dickinson on February 16 began his annual series of Lenten noon recitals at the Brick Church, New York, with an hour of music by Mozart. An attentive gathering heard Dr. Dickinson play a symphonic allegro, an andante from a sonata and the overture to Figaro, with varied and appropriate interpretation and fine variety of tonal coloring. Mabel Zoeckler, soprano, sang the aria, beginning It is Granted; the songs, The Violet, and Alleluia, displaying a clear, high voice, coupled with facile technic. Frances Blaisdell, flutist, played an andantino and allegro from two concertos, with harp and organ. The three instruments blended tastefully. Mildred Dilling giving authority to the harp part. Dr. Dickinson began his Sunday afternoon oratorio series February 18, presenting Elijah. Other works to be heard during Lent are Manzoni Requiem, The Atonement, St. John Passion and St. Matthew Passion.

F. W. R.

* * *

Jeanne Hassler Sings at Columbia University

Jeanne Hassler, contralto, gave a recital at the Women's Graduate Club of Columbia University, New York, on February 23. She presented an interesting and well-arranged program, beginning with Rossi and Bach numbers, proceeding through Schubert and Brahms songs to the Amour! Viens Aider from Saint-Saëns' Samson and Delilah and a group of numbers in English. An appreciative audience applauded Mme. Hassler for her musicianship and for her innate ability to project the moods of her songs with skill and finesse. The contralto has appeared abroad extensively, but this was her first New York recital in several years. Harrison Potter was at the piano. G. N.

* * *

Chamber Music Society of America Presents Friends of Ancient Instruments

The Chamber Music Society of America presented the Friends of Ancient Instruments in a program on February 23 at the home of William M. Sullivan of New York. The ensemble, founded and directed by Youry Bilstin, consists of Fern Sherman, harpsichord; Lucien Baren, viole d'amour; Mr. Bilstin, viole de gambe, and Milton Forstat, basse de viole.

The concert was an excellent demonstration of the aims and intents of the society. This organization, founded by Eddy Brown, hears chamber music in what is believed to be the proper setting—that of a small, intimate hall or private drawing-room. Dr. Carlton Sprague Smith prefaced the program with a commentary on ancient instruments and music, and on the composers represented—Loeillet, de la Torre, Rameau, Mozart, Lotti, d'Hervellois, de Boismortier and Tartini. The atmosphere of informality was further enhanced by the invitation for the audience to come forward and view the instruments during the intermission.

The players offered pieces for various combinations and for their whole group. Discriminating artists all, they have mastered technic and their ensemble effects are excellent for balance and shading. The delicacy of the old instruments has a piquant timbre

(*Continued on page 30*)

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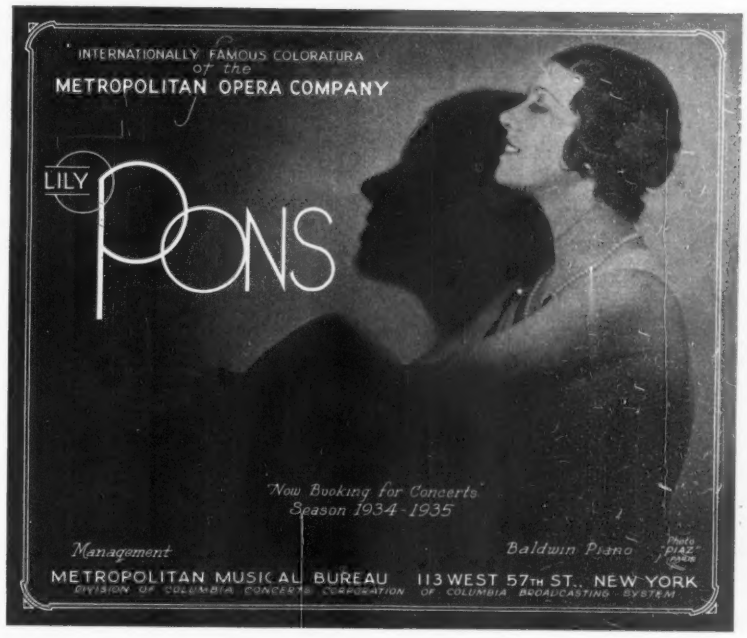

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Rethberg and Gabrilowitsch in Cadillac Concert

The eleventh concert of the series by the Cadillac Symphony Orchestra was broadcast over the NBC Blue Network on February 25. Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra and eminent pianist, appeared as guest leader. Elisabeth Rethberg, soprano of the Metropolitan Opera, was the soloist. Both artists were introduced to the radio audience and spoke briefly.

Gabrilowitsch conducted as his opening number Weber's overture to Oberon, in a reading of romantic fervor and masterly definition of detail. Mme. Rethberg, accompanied by the orchestra under Nathaniel Shilkret, sang the aria Ritorna Vincitor from Aida, with the clarity of tone and finesse of vocal style for which she is known. Mr. Gabrilowitsch returned to lead the orchestra in a poetic and exquisitely musical reading of the first movement from Schubert's Unfinished Symphony. After the intermission, Mme. Rethberg sang with the orchestra Strauss' Morgen and the Liebestod from Tristan und Isolde, reaching particularly effective heights of expression in the latter work and voicing the pianissimo measures of the song with delightful purity of tone. The orchestra under Mr. Gabrilowitsch played the last movement of Brahms' second symphony in dramatic and eloquent fashion, the conductor's insight into interpretation of this composer's works being happily revealed. As an added *bonne bouche*, Mme. Rethberg returned to sing a waltz from Johann Strauss' operetta, The Gypsy Baron, which had an especially warm reception from the studio audience. Ovations for both artists were frequent during the program. R. K.

Roerich Chamber Music Society Organized

The Roerich Chamber Music Society of New York has been recently organized with the purpose of presenting a series of chamber music recitals by eminent musicians. The first series of four recitals is a complete cycle of ten Beethoven and three Brahms piano and violin sonatas given by Eddy Brown, violinist, and Clarence Adler, pianist. This series, falling on four alternate Sunday evenings, began on February 11 and is held at the Roerich Museum, New York. Brief annotations relative to the sonatas and to the composers form a part of each program. The second concert was on February 25, and the other dates are March 11 and 25.

Mr. Brown and Mr. Adler presented this series over Station WOR and the response was such that they were urged to repeat the concerts in a large New York concert hall. The two did not undertake this, believing that the sonatas as chamber music belonged in a smaller setting. The Roerich Hall concerts are given in intimate surroundings, and offer special attractions for music students, who may bring their scores and sit near the performers, as if in a regular classroom.

The Roerich Chamber Music Society was organized as an appropriate adjunct to the centre for all the arts founded by Nicholas Roerich. It is hoped that it will work into regular Sunday night concerts, presenting a different chamber organization each week.

Carmen Stylles Sings Twice in New York

Carmen Stylles sang at the Barnard Club, New York, on January 20, offering a program of German Lieder, French, Italian and English songs. Lincoln's Birthday she sang in the grand ballroom of the Hotel Plaza, New York, for the New York State Woman's Republican Club, opening the program with two verses of the Star Spangled Banner to orchestral accompaniment.

Downes and Gieseking to Collaborate in Lecture-Recitals

A course in Piano Music from Bach to Debussy will be presented at Town Hall, New York, during March by Olin Downes and Walter Gieseking. The subjects and dates are: March 10, The Music of J. S. Bach and Certain of his Predecessors and Contemporaries; 19, The Classic Period in Piano Music; 26, Compositions of Romantic Composers; 31, Impressions of the Late Nineteenth Century. All four take place in the evening and are for the benefit of the Town Hall Endowment Fund.

Crooks in Rochester Visit

Richard Crooks sang in Rochester, N. Y., on February 16 under the auspices of the Rochester Civic Music Association at the Eastman Theatre. The Metropolitan tenor was heard in three Handel arias, five songs from Schubert's Die Schöne Müllerin, the romanza from Donizetti's Linda di Chamounix (in which he will shortly appear at the Metropolitan) and four English songs including two by Frank La Forge, who assisted the artist at the piano besides playing a solo group.

Studio Notes

LEONARD RUDKO

Pupils of Leonard Rudko were heard in a program given in his studio on February 17 at a musicale sponsored by the Medical Bureau, an organization of doctors and medical workers for the exchange of medical information between the United States and the Soviet Union. Ray Porter Miller in a sweet lyric soprano voice sang a duet from Rigoletto with Boris Voronovsky, possessor of a lustrous baritone. Miss Miller also delivered an aria from Romeo and Juilet, the Soldier's Bride (Rachmaninoff), Jota (Falla) and a composition by Giannini. Mr. Voronovsky offered an aria from Othello, Madrigal Espagniele (Huarte), an aria from Life for the Tzar and several Russian folksongs. Rise Renard contributed an aria by Gasparini, Ariette (De Luca) and Nebulie (Respighi). Miss Renard has a dramatic soprano voice that is rich and colorful in tone. James Phillips, basso of ingratiating quality, sang the Flea (Moussorgsky), the Brown Bear (Mana-Zucca), Water Boy and several other selections at the request of the audience. The performance of each singer was enthusiastically greeted. C. D. H.

WALTER S. YOUNG

Mrs. Merlin K. Du Val, soprano, and Robert Moody, bass, artist pupils of Walter S. Young, were presented in recital on February 19 at the New York studio of their teacher. Each offered excerpts from opera, song and folk literature, and united in a duet at the end. They sang with good technic and feeling and both have voices of pleasing quality. The audience was cordial and applausive. B.

SIBYL SAMMIS MacDERMID

The January recital in the monthly series inaugurated by Sibyl Sammis MacDermid at her New York studio was given by Wallace Magill, baritone, who was heard in songs by Marx, Schubert, Strauss, Kaun, Respighi, Fauré, Charles, Guion, Bury, Wolfe and MacGimsey; also operatic numbers by Verdi and Massenet. Vera Aiken was the efficient accompanist. Mr. Magill revealed a voice of generous range, even scale and exceptional quality and showed himself to be a singer with the imagination to color his song according to its mood. He gave several extra numbers in response to insistent applause. R. D.

Musicales

(*Continued from page 29*)

to modern ears, and the audience gave every evidence of delight. M. L. S.

* * *

John Gruber Piano Program

John Gruber, pianist and winner of the MacDowell Young Artist's Contest performed a program of ten works at the MacDowell Club, New York, on February 18, a large audience listening to him with warm appreciation. Starting with a Mozart work, Beethoven's sonata in D minor followed, in which poise and tone coloring were marked. Two Chopin studies displayed highly poetic imagination, coupled with *bravura*; a nocturne further exemplified his beauty of tone, and the Chopin A flat ballade closed the series. Short selections from Griffes, Prokofieff, Rachmaninoff and Debussy displayed clean-cut technic coupled with ability to bring out differing moods. Resounding applause brought MacDowell's study, Perpetual Motion, as an encore. F. W. R.

* * *

Verdi Club Musicale

The Hotel Plaza ballroom, New York, was filled on February 23, for the Verdi Club musicale and dramatic matinee. Florence Foster Jenkins, president, sponsored an extensive program. Marguerite D'Alvarez, contralto, sang an excerpt from Carmen and groups of Italian and French songs with spontaneous, vivid tone, charged with dramatic feeling. Giovanni Fulco, baritone, displayed a resonant voice in arias from Don Carlos and Simon Boccanegra, and Huhn's Invictus (in English). Salvatore De Stefano, harpist, showed superior musicianship in his playing of Handel and Bach pieces, and his own four original works showed appropriate character. He repeated the one entitled Music Box. Essex Dane, actress-playwright, presented her An Unfinished Symphony. Alma Kruger spoke the prologue, the author playing the part of Mozart, with Peggy Paige as the Princess. It was enjoyed and applauded. Milne Charnley was accompanist.

Another dramatic performance brought scenes from Rostand's L'Aiglon, with Henry Steigner impersonating the hero, and doubling as Emperor Francis, the Duke, Metternich, and the Dead. It was cleverly done, the various characters being distinctly differentiated. Mrs. Jenkins announced as honor guests Mmes. Hiram Deats, Edward B. Huling, Nina Tarasova, Alma Kruger and Ruby Rees Naisawald. F. W. R.

* * *

New York Pan-Hellenic Honors Gena Branscombe

The New York Pan-Hellenic honored Gena Branscombe at a reception on February 25 at the organization's headquarters. Miss Branscombe gave a brief address on the work of women composers. Beginning with Sappho, Miss Branscombe outlined the part that women had played and the handicaps they had been forced to overcome in this field. She remarked on the encouraging attitude taken by men today toward the woman composer, as contrasted with the difficulties they had placed in her path in the past. "American men in particular," she said, "are entitled to our gratitude for their generosity and open-mindedness toward their countrywomen who engage in this form of creative art." In regard to the oft-repeated declaration that none of the major composers have been women, Miss Branscombe reminded her listeners that all the great ones in music—Bach, Beethoven, Brahms, Wagner—have been the flower of a long technical development, the outstanding geniuses of many who sought to make the same expression. Like development for women is still in the future. She also cited prominent American women composers, some of whom have registered achievement in the larger forms.

After Miss Branscombe's talk Foster Miller, bass-baritone, sang three of her songs, with the composer at the piano. These were Quebec, Great Guardian Portal, I Send My Heart to Thee, and At the Postern Gate. An encore was By St. Lawrence Water. Mr. Miller, winner of a recent Naumburg début recital, was in excellent voice, and shared in the general acclaim that greeted Miss Branscombe. M. L. S.

* * *

Paltengi-Fry Joint Recital

Madelena Paltengi, soprano, and Willard Fry, baritone, appeared before a good-sized audience on February 22 in Aeolian Hall, New York, the effect of their program being enhanced by the French, Spanish and English costumes of the participants. Miss Paltengi's six modern songs of Spain were by turns coquettish, earnest and overflowing with sentiment. Appropriately costumed, she sang songs in English by Arne, Hopkinson and others, including Hallett Gilberté's Ah, Love but a Day; the last-named composer took bows with the singer.

Mr. Fry showed the poise of the experienced singer, attaining fine climax in Vision Fugitive, and in the Monologue from Andrea Chénier. His singing of a group of English songs held variety, and the singers closed with Mrs. Beach's The Year's at the Spring. Alice Davis, organist and piano accompanist, was efficient at both instruments, Edgar Donovan, accompanist, also playing effectively. F. W. R.

* * *

Frederic Dixon Presented by Studio Concert Society

Frederic Dixon was presented by the Studio Concert Society of New York in the last recital of the series at Aeolian Hall on February 18, and repeated the program on February 20 at his studios. Mr. Dixon was heard in Chopin music consisting of various preludes, polonaises and mazurkas which revealed his virtuosity and musicianship. He has a fine singing tone, a commendable sense of rhythm and a technical equipment that makes difficult passages exceedingly easy for him. There was poetry in some of his playing and on the whole Mr. Dixon contributed an afternoon of pleasure for the lay musician as well as for the student. J. V.

* * *

Berúmen Plays for Art Club

Ernesto Berúmen, concert pianist and teacher, gave a piano recital at the Art Club of New York City on February 17, before a discriminating and enthusiastic audience. Mr. Berúmen was in splendid form and was recalled many times. C.

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ERNEST HUTCHESON

is to resume his weekly broadcasts over the Columbia network on Sunday evenings. Mr. Hutcheson's concert appearances have made it impossible for him to begin his series before this, but he has agreed to give at least six consecutive Sunday programs over the air, beginning on March 11.

GANNA WALSKA,

soprano, will give a New York recital in Carnegie Hall on April 6, after her return from a Western tour. Mme. Walska had scheduled a New York recital earlier in the season, but was forced to postpone it because of a cold.

ZLATKO BALOKOVIĆ

is now in New York preparing for an extensive concert tour. With the last few years Mr. Balokovic' has played many concerts in Australia and Europe. The Australian engagements were fulfilled during a round-the-world voyage which the violinist made with Mrs. Balokovic' in their yacht, the Northern Light.

LOTTE LEHMANN,

soprano of the Metropolitan Opera, is to give a recital in Town Hall, New York, on March 4.

RUTH SHAFFNER,

soprano, is leaving for South America on the SS. Georgic for a series of concerts. She will return the latter part of March for engagements here and to continue her duties as soloist at St. Bartholomew's Church, New York, where she is to sing in the annual performance of the Bach St. Matthew Passion on March 28.

BARRÈRE-SALZEDO-BRITT
in Miami, Fla.

MARCEL GRANDJANY,

French harpist, shared honors with Rosa Ponselle recently at Mrs. Lawrence Townsend's morning musicale at the Mayflower in Washington, D. C., the season's final event in this series. The next evening Mr. Grandjany was a dinner guest at the White House and played for the President and Mrs. Roosevelt as a prelude to the Army and Navy reception. The radio audience heard Mr. Grandjany on February 23 over an NBC-WEAF network. He was assisted by Josef Stopak, violinist, and performed several of his own compositions.

WERNER JOSTEN'S

Concerto Sacro No. 2 will be played by the Cincinnati Symphony Orchestra, under Eugene Goossens, on March 23 and 24.

GERTRUDE KAPPEL,

soprano of the Metropolitan Opera, will give her New York recital on March 19 at Town Hall.

HAROLD MORRIS,

composer-pianist, will appear on March 13 in Cincinnati, O., playing his own piano concerto (which he performed with the Boston Symphony Orchestra under Koussevitzky and which won the 1932 Juilliard Award) in an all-American concert given by the Cincinnati Conservatory of Music. He also will give a recital for the National Federation of Music Clubs.

HARRIET VAN EMDEN,

soprano and faculty member of the Curtis Institute of Music. On February 12 the Curtis String Quartet and Irene Singer, soprano and artist-pupil of Miss Van Emden at the institute, gave a program at the White House. Jennie Robinor, pianist, was assisting artist with the quartet and supplied accompaniments for Miss Singer.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

CHARLOTTE GADSKI-BUSCH

Director of the Gadski Opera School of Berlin, Germany